

PRIMA'S OFFICIAL STRATEGY GUIDE

# GRIM FANDANGO

Solutions to  
All Puzzles!

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Prima's Official Strategy Guide

Jo Ashburn

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Jo Ashburn is also the author of *The Curse of Monkey Island*™: The Official Strategy Guide (also from Prima).

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# GRIM FANDANGO



CHAPTER  
1HOW TO  
USE THIS BOOK

New arrivals to the Land of the Dead can use a good travel agent to help complete their four-year journey to the Ninth Underworld. Likewise, intrepid souls attempting to make their way through *Grim Fandango*™ can use pointers about the safest routes and noteworthy features of the territory.

This help takes several forms. The background chapter covers the game's grounding in Mayan mythology and Mexican folklore, and how it's reflected in the game. We discuss the Land of the Dead, and high points on the four-year journey every soul must undertake. Next come the game characters—who they are and what you can expect from them.

The hint section provides answers to questions you may find yourself asking as you play the game. Here it is assumed you want some level of challenge in your game, so this section doles out bits of information as tiered hints. Each answer in the sequence tells you a little more. The exact answer to the specific question is printed upside down. Let's say Manny finds a doughnut, for example. The question in the hint section would look like this:

Manny just found a doughnut. What should he do with it?

- 1 He might eat it, but it looks too stale.
- 2 Maybe the shape of the doughnut is more important than what it's made of.
- 3 Where have you seen another object shaped like a doughnut?
- 4 Use the doughnut to replace the washer in Manny's leaky faucet.

As you can see, each successive answer gets you a little closer to the solution.

Sometimes a puzzle is so complicated it takes more than one question and set of answers to solve it. In that case, you'll follow a series of questions through to the puzzle's solution. Whenever you think you have the solution, stop and try it out.

Every traveler needs maps as guides through difficult territory. The map section contains maps for all the more complicated areas of *Grim Fandango*, pointing out highlights in particular regions. These are particularly useful in conjunction with the hint and walkthrough sections in understanding where to go next.

This section also includes conceptual art. Most of these shots were done by artist Peter Chan during the game's planning stages, so some details or even whole rooms may not have made it into the final game. We include some of the best of these conceptuels in the color section at the center of the book.

The *Grim Fandango* walkthrough (Chapter 6) is, in many ways, the heart of this book. It contains complete solutions for all the puzzles in story form for the player who wants no unpleasant surprises, or who already has played the game and wants to put it all together. In most cases the walkthrough is designed to get you through the game quickly, so other conversational options may exist besides those in the walkthrough, or other rooms you can explore. The walkthrough is simply the fastest route to the end.

The Inventory section will help those who are stuck on a puzzle and who want to know whether an object exists in Manny's inventory that can help solve it. Every item Manny can pick up is listed here, along with the place where he acquires it and its use (or uses).

The Designer Diaries are the working journals of *Grim Fandango* creator Tim Schafer. These provide a fascinating insight into the artistic mind at work. We guarantee you'll find this section entertaining.

## Strategy for *Grim Fandango*

You don't want to miss anything on your travels through the Land of the Dead, so keep your eyes open. Pick up everything you can pick up; talk to everyone you can talk to. If you're stuck in a room, think about the nature of that room and what's in your inventory. Everything you need to get out is right there.

It's always best to explore as much dialogue as possible when talking to someone. A chance remark in Year One might provide a hint for solving a puzzle in Year Four. Even if it doesn't, there are some pretty strange people in the Land of the Dead, and you might get a good laugh.

Finally, remember—have fun. Just because Manny seems doomed to hard luck and frustration doesn't mean you can't have a good time. And, unlike Manny, you have this book. When giant flying spiders or flaming demon beavers confront you, you can always find a way out.





# CHAPTER 2 BEFORE the FANDANGO

## The Day of the Dead



The Mexican celebration *Dia de los Muertos*, or Day of the Dead, goes back at least as far as 1800 B.C., long before any European contact. A tradition of ancestor worship was well-established throughout Central America, as it is in indigenous cultures around the world. The belief existed that the dead in many ways were still alive. For the Zapotecs, for instance, the dead served as guardian spirits for their living relatives, and needed to be fed and honored properly lest they seek revenge.

And the dead had their own business to conduct. Depending on how one died and which deities claimed your soul, you could end up in one of a number of underworlds. Those who died in battle were property of the sun god, for example, and went to his underworld. Those who died by drowning went to the paradise of *Tlaloc*, the water god.

But souls unclaimed by a particular deity were forced to undertake an arduous four-year journey through the Eighth Underworld, Mictlan, the land of the fleshless, until they could rest at last in the Ninth Underworld. This journey was

filled with danger, strange landscapes, and monsters. The living frequently buried their dead with food, valuables to pay passage with, and even dogs to serve as guides. Coffin decorations often depicted skeletons, suggesting the form the dead were thought to assume.

In some ways, the afterlife was thought to be an awakening from the dream of life. (This metaphor is found everywhere in the poetry of the Mexicas, the people who lived in the area that is Mexico City today.) Clearly, however, the living also considered the afterlife merely a continued existence in which the dead carried on many of the same activities they'd performed on this side of the veil.



The dead were a very real presence in the lives of the Mexicas (known as "the people of death") and their Central American neighbors long after their physical passing.

It may seem odd that these festivals, from ancient times to the present, have celebrated children, as well. But when one considers that infant mortality was a regular occurrence until recent times, and notes the role of children as inheritors of culture and the joy of birth as a balance for the sadness of death, it seems only natural.

Present-day celebrations are largely joyous, with dancing, costumes, parades, and festival treats such as *pan de muerto*, the "bread of the dead," and cookies and cakes in the shape of skulls and skeletons. Rural celebrations often are far more elaborate than urban ones, and can include the building of elaborate, flower-draped altars. What was originally a pre-European summer festival is now a November holiday coinciding with the Roman Catholic Feasts of All Saints and All Souls.

It's out of this continuing rich tradition of mythic and religious imagery that *Grim Fandango* draws its story, with a stylistic nod to Art Deco architecture and classic American *film noir*.

## The Four-Year Journey



In the world of *Grim Fandango*, at the point of death, souls are escorted from the Land of the Living (where we hang out) by reapers—effectively travel agents—to El Marrow, a city in the Eighth Underworld. There the travel agents provide the newly dead with everything they'll require for their four years of travel. The nature of this journey varies depending on two factors—how much money the dead's relatives buried them with, and the kind of lives they lived—acknowledging the roots of the Day of the Dead in both pagan and Christian tradition. Quality of life is the principal determining factor; money allows for an upgrade.

El Marrow resembles an urban setting from a *film noir* movie—all skyscrapers and streamlined automobiles, with the occasional symbolic remnant of Aztec times. The sun shines brightly here, and everyone seems to enjoy their Day

of the Dead celebration. El Marrow features the fewest fantastic elements in *Grim Fandango*, perhaps because of its proximity to the Land of the Living.

Next on the itinerary (for those unlucky enough not to get a car trip or a ticket on the Number Nine express train to the Ninth Underworld) is the Petrified Forest, a mysterious place filled with dangerous creatures. Many souls become lost there forever. The Petrified Forest is the source of petrified tree marrow, a basic building material for all buildings in the Land of the Dead.



If one emerges intact from the Petrified Forest, next comes Rubacava, port town for embarkation across the Great Sea. Again, souls either have earned their passage or can work it off there. Rubacava itself is reminiscent of the lagoon city of Venice, with bridges connecting buildings erected on numerous small islands. Those awaiting their ships spend their time drinking and gambling at the town's many night-clubs. The monetary success of these clubs and their casinos has attracted criminal interests who are slowly transforming Rubacava from the quiet port city it once was into a mob town.

The sea voyage, the next leg of the journey, is long and hazardous. Ships often sink. Rumors exist that a giant, luminous jewel—the pearl—lies at the sea bottom, guarded by a

fearsome sea monster. Beyond the pearl lies the Edge of the World. It's not usually a stop for the luxury liners. It exists solely to mine and process the glowing coral used in lightbulbs throughout the Land of the Dead.



The destination for most ships on this sea is the temple at the Edge of the World. It lies in a snowy wilderness that all travelers without Number Nine tickets must cross. At the temple, the Gatekeeper opens the portal to the Ninth Underworld for those who traveled here.

This is the situation at the beginning of the game. But criminal forces plan to change all this to their own advantage. Only one small soul, one unsung and unnoticed travel agent, Manuel Calavera, stands in their way. The corrupt, armed with sprouting guns, a new way to "kill" the dead by turning them into plants, have infiltrated the Eighth Underworld's centers of power. All Manny has are his friends—a demon and a dame—and his own determination to set things right, and to reach the end of his own four-year journey. ☠



# CHAPTER 3 DOSSIERS: WHO'S WHO *in the* LAND *of the* DEAD



Missing when photo was shot: Caria, Mrs. Celso, Maximino, Bad Doug & Good Doug (betting window attendants)

1. Glottis
2. The Tube-Switcher Guy
3. Aitor
4. Terry Malloy (Seabee)
5. Raoul (Walter)
6. Blue Casket revolutionary
7. Membrillo (Morgue attendant)
8. Blue Casket beatnik
9. Coral Miner
10. Seaman Naranja
11. Blue Casket revolutionary
12. Toto Santos
13. Dockmaster Velasco
14. Thunder Boy
15. Blue Casket revolutionary
16. Nick Virago
17. Gambler, Caté Calavera Casino
18. Hector LeMans
19. LSA Operative
20. Chowchilla Charlie
21. Chief Bogen
22. Balloon Clown
23. The Gatekeeper
24. Bowlsley
25. Celso
26. Ensign, S.S. Limbo
27. Eva (as LSA agent)
28. Tim Schafer (friend of Manny)
29. Cheplito
30. Lupe
31. Angelito Pugsy
32. Angelito Bibi
33. Olivia
34. Domino Hurley
35. Mercedes Colomar (Meche)
36. Manuel Calavera (Manny)
37. Salvador Limones (Sal)
38. Don Copal
39. Lola
40. Bruno Martinez
41. Octopus

# Manuel Calavera

Travel agent, revolutionary, casino owner, ship captain, arctic explorer—a man of many hats and no pretensions. He risked everything to expose corruption and search for his destiny—and the woman he loved. Yet his defining statement was always, “Just call me Manny.”

# Celso Flores

A nobody on the road to nowhere. Manny handed him his walking papers, and thought he was rid of him—but Fate had arranged another meeting in a deserted automat on the edge of Eternity.

# Eva

Tough-as-nails secretary and part-time spy, her wisecracks and quiet efficiency concealed a heart that passionately yearned for a better world—and for the dashing rebel leader, Salvador Limones. There wasn't a single dirty secret of the corrupt Department of Death that Eva hadn't tucked beneath her snood.

# Glottis

Some called him demon. Some called him mechanic. Some called him “the big orange guy with a head like a hippopotamus.” But whenever Manny Calavera called, Glottis answered. And Manny? He was proud to call Glottis—his friend.



## Don Copal

As Manny's boss, Don Copal had Manny under his thumb, but Hector LeMans, gang boss of El Marrow, had Don Copal in his pocket. All the dirty work at the Department of Death was hatched in Don's office, but Don wasn't ready for his pigeons to come home to roost—especially when a sprout gun turned him into a nest.

## Domino Hurley

The super-salesman with a smile on his lips and a knife in your back, Domino was Hector's inside man. He knew all the angles, and always played to win—until Manny Calavera showed him you can't deal from the bottom of the deck when the Reaper cuts the cards.

## The Tube-Switcher Guy

He dwelt in the depths of the Department of Death, a hulking purple beast with a wrench and an attitude. If Manny wasn't careful, the Tube-Switcher Guy would decide Manny needed dismantling—and forget how to put him back together.

## The Balloon Clown

Was he friend or foe? What dark secret did his mask of holiday gaiety conceal? No one knew where he came from, why he dressed that way, or what his connection was to the mysterious Dead Poets Society.

## Mercedes Colomar

Dames were always trouble for Manny, but this one looked like the real thing—until she took a powder and headed out on the road to Rubacava. Meche couldn't keep herself out of trouble or out of Manny's system, so Manny, too, found himself on the road—to DANGER! to BETRAYAL! to FLAMING DEMON BEAVERS!

## Salvador Limones

The legendary leader of the Lost Souls Alliance. A name spoken in whispers wherever lost souls struggle to be free. A man of mystery with a silver tongue and an endless hunger for justice. He

sensed in Manny a similar hunger, and said to him, "You, Manuel, you are the Eggman."



## Hector LeMans

The Big Cheese. Numero Uno. The

Man behind the Boys Downtown. A shadowy figure of infinite evil, who stole from the good their eternal reward in the name of greed and purloined power. It seemed nothing could shake his merciless grip on the Land of the Dead—until he messed with the wrong Manny.



## Velasco

The man to see on the docks of Rubacava. He had seen them come and seen them go, but he had never seen anyone go overboard for a dame the way Manny Calavera did.

## Lupe

The strange mistress of the coat check booth, Lupe's world differed from that of ordinary people. In her world, all that mattered were hats and coats. All it took to brighten her lonely existence was a new fedora, or to shadow it, a claim check gone astray. She was diagonal parked in a parallel universe. Manny tried to help her, but Lupe made her own rules. "We must all hang together," she said, "or we will surely run out of hangers."



## Olivia Ofrenda

She was the Queen of Cool, and the Blue Casket was her throne. The Beats, the Reds, the slumming society kids all went there to get their kicks—and Olivia was the kickiest. She had both Maximino and Nick Virago wrapped around her little finger—and she had nine fingers to go.

## Maximino

The man who made the kitties run, and who made the rules in Rubacava. Cat racing was only part of Maxie's empire. He had his finger in all the pies—from the Seabees Union on the docks to Chief Bogen's corrupt police force.

## Nick Virago

Nick was the kind of lawyer who gave his profession a bad name. Well, a worse name. He handled all Maximino's legal affairs, and handled his girlfriend on the side. Manny knew Nick was bad news, but Manny had a friend in trouble, and only Nick could help. He hoped the sleaze wouldn't rub off.

## Lola

"Take your picture, Mister?" Lola should have stuck to snapping shots of strangers, but her passion for Maximino was more than a flash in the pan. When she caught Nick Virago stroking Maxie's pretty kitty Olivia, she thought she had the inside track, but Nick made sure Lola was scratched—permanently.

## Chowchilla Charlie

Every waterfront has its bottom feeders, and in Rubacava, Charlie was as low as they go. Anything you wanted—Charlie could buy it or fake it. He'd sell you his mother and count the change.

## Chief Bogen

Offering the best police protection money can buy. But Bogen had class—he hung out in Manny's casino instead of a donut shop. As long as Bogen's numbers came up, Manny's casino wasn't shut down.

## Terry Malloy

He could have been a contender in the Seabee Union, but Terry didn't have the education, didn't have the words to set the bees buzzing. After Manny loaned him a book on labor tactics, Terry was flying high—until Bogen lowered the boom.

## Membrillo

The Rubacava coroner should have been a poet, a philosopher, or maybe a florist. He moved among the sprouted bodies with an eerie grace, making profound observations on life and death as he searched the blossoms for identification. If he hadn't had to spend so much time looking for ID bracelets and dog tags, he might have solved the riddle of the universe.

## Carla

Traffic back to the Land of the Living was a sacred trust for Security Officer Carla. No one boarded the blimp without passing her metal detector—and Manny never got by Carla without her mentioning a strip search. This dynamite babe thought Calavera was the bomb, and she was ready and willing to defuse him.

## Seaman Naranja

The last sailor still on leave from the *Limbo*. He was shipping out for good in the morning, and wanted one last memento of his night on the town—so he ended up at Toto's Tattoos. Little did he know that he was a marked man, and Manny Calavera (and his buddy, Mickey Finn) would make sure he never boarded that ship.

## Toto Santos

The gnomelike scrimshaw artist with a sharp needle and a tongue to match. Manny knew how to cool him off, though. He also knew Toto kept a secret everyone else was looking for—the secret of the Rusty Anchor.

## Raoul

As waiter at the High Roller's Lounge, Raoul thought he'd seen it all—until Glottis walked through the door holding a VIP pass. Just being around the huge orange demon activated Raoul's claustrophobia, but it got even worse when he ventured into the stygian depths of—the PANTRY!

**Chepito:** The Old Man of the Sea—a barnacle-covered vagrant who seeks the legendary Pearl, a decent rock splitter, and a good pair of silk stockings.

**Pugsy and Bibi:** The little angelitos Domino imprisoned—tough little kids who hide their shabby haloes behind their street smarts. When Manny offered to help, Pugsy put the hammer down.

**The Gatekeeper:** The Gatekeeper has been around a long time, and he knows where all the bodies are buried. But he has a thing about tickets for the Number Nine—and if you are without one, he could make things hot for you.

**Bowlsley:** Florist-turned-arms-supplier. His head has gotten twisted the wrong way around, and his brain is a time bomb about to go off. Will he hear the wake-up bell in time?

**Gambler:** The only one ever to survive sprouting—and then only because Salvador axed him the right question. He is a loyal soldier of the Revolution, always willing to lend a hand.

**Thunder Boys:** Singers and dancers in the Johnny Thunder Review. Their makeup may be trademarked, but it isn't waterproof.





## 4 THE ETERNAL QUESTIONS:

HINTS *for* GRIM FANDANGO

## Year One: El Marrow

What should Manny do in his office?

- 1 Pick up anything he can.
- 2 Check his mail.
- 3 Get the cards off the table and the memo from his tube, and then leave.



What should Manny do with Eva?

- 1 He probably shouldn't just ignore her. She's a useful person.
- 2 And she keeps useful things on her desk.
- 3 Talk to Eva about the job Manny is supposed to be doing.

4 Use the deck of cards with the hole punch on Eva's desk.



What are those doors near Eva's desk?

- 1 The one behind her desk leads to Don Copal's office. He's Manny's boss.
- 2 The other two doors beyond Eva's desk lead to elevators.

This driver. The door opposite Eva is the elevator to the street.  
The door to the left is the elevator to the garage, where Manny will find

Some of the doors at the beginning of the game won't open. What should I do?

- 1 Maybe nobody's home.
- 2 Maybe Manny shouldn't be so nosy.
- 3 Maybe they will be open later in the game. Try again after a while.

Manny's in the garage, but there doesn't seem to be anybody around, and a car just left.

- 1 Explore the garage some more.
- 2 Try messing with things.
- 3 Go to the shack in the corner of the garage opposite the elevator and knock on the door.



What should Manny say to Glottis?

1 He should try to talk him into becoming a driver.

2 Also, he should convince Glottis he's not too large to drive.

him he's not too big—the cars are too small.

3 Choose the first of Manny's dialogue options until Glottis says he's too big. Then tell



How can Manny get the work order signed?

1 His boss, Don Copal, must sign it.

2 But Eva says the boss is busy.

3 Manny must get around Eva and into his boss's office.

## How can Manny distract Eva?

1 Eva is really hard to distract.

2 Manny should seek a solution elsewhere.

3 To get into his boss's office, Manny must descend in the elevator, go through the lobby, out to the street, and down the street into the alley.



## Where can Manny go from the alley?

1 He could use the freight elevator in the ground, but that's locked.

2 He could use the big garage door in the wall, but that may be locked, and it won't do any good.

3 Manny must go to the end of the alley and climb the rope of ties.



## This ledge seems pretty scary. Where should Manny go?

1 He shouldn't just go back down. There's something he must do here.

2 That's his boss's office window behind him.

3 He should climb through the window.



Manny made it into his boss's office. What now?

1 He must use something to get the work order signed.

2 Check out the computer.

3 It's hooked up to respond to the answering machine.

4 (choose the response that instructs Eva to sign for Don Copal.)

I've set it up so Manny can get the work order signed. What should I do?

1 You could explore Don's office.

2 Or you could try shooing pigeons off the ledge.

be most efficient.

3 But going back around the building and getting Eva to sign it would

Manny needs a lead on a good client.

1 He's not going to get it hanging around his office.

2 The only good leads come through Domino's message tube, not Manny's.

3 He must get out in the street and look around.



Who's the big purple guy in the lobby who yelled at Manny?

1 That's the Tube-Switcher Guy, building janitor and handyman.

2 He's in charge of maintaining the message tube switching device.

3 Significantly, sending trash down the message tubes masses them up.

How could the message tubes get fouled up?

1 They must be thoroughly clogged.

2 The chemicals from the packing room would work.

3 But they must be in some kind of container to reach the mailroom and stay separated until they get there.

separate balloons.

4 You must send the two packing fluids down Manny's message tube in two





What can Manny do at the festival?

1 Patronize the vendors.

2 For one thing, get a loaf of bread.

3 Get two dead worm balloons and at least one animal.



What can  
Manny do with  
the balloons?

1 He can use the inflated balloons later.

2 He must fill the empty balloons (dead worms) before they can do any good.

3 He must fill them with something to get them down Manny's message tube.

4 Fill each balloon with one of the fluids from the packing room.



Manny has messed up the message tubes. What's next?

- 1 He must go downstairs to the Tube Room.
- 2 He must turn the dead bolt on the open door, and then leave.
- 3 After the Tube-Switcher Guy leaves, have Manny come back and go through the inner door.

Go to the red tube (on your right). If Manny doesn't have the card, get the deck of cards from Manny's office. If he hasn't punched the card, use the deck of cards with the hole punch on Eva's desk. Then put the punched card in the slot in the red tube in the Tube Room.

4



Manny's stuck in the shack. What should he do?

- 1 There really isn't much to do.
- 2 Manny must get out.
- 3 Have Manny knock on the door.

There's someone at the window, and Manny's stuck in the shack. What should he say?

- 1 That's Salvador Limones, head of the Lost Souls Alliance, a revolutionary group.
- 2 He wants revolutionary answers.
- 3 Tell him you want to get out, to get even. You know the department runs a crooked game, and you intend to prove it and blow the lid off the department.

Manny needs eggs to get out of town.  
Where can I find them?

- 1 Pigeons produce eggs. You must go where pigeons go.
- 2 Probably a pigeon nest is in some high place.
- 3 You must get Manny up to the roof.

How do I get Manny to the roof?

- 1 First, he must climb to the ledge by the rope of ties in the alley.
- 2 From there, he must reach the ladder to the roof, but the ledge is broken.
- 3 The loose end of the rope of ties might reach the ladder, with something attached to hook on with.

4 Before Manny goes farther, he must check out Domino's office around the corner of the ledge.

What does Manny need from Domino's office?

1 In his desk, perhaps?

2 Check his mail.

3 Take the coral from Dom's top desk drawer.

How can Manny use the coral to reach the roof?

1 It looks like a hook.

2 It probably would hook to the ladder beyond the ledge.

3 Pull up the loose end of the rope of ties; use the coral with the rope; then use the rope with the ladder. Climb up the rope to the second ledge, and up the second ladder to the roof.



I tried to lure the pigeons away with bread in the dish, but they just flew back afterward.

1 You don't want to coddle these pigeons.

2 You want them to fly away.

3 You must scare them.

The pigeons don't want to share. How can Manny get the eggs?

1 It will take something unusual to make the pigeons leave the roof.

2 Something scary (well, something pigeons would consider scary).

3. Something like a loud noise.

(Dead worms don't count.)

4 Like a balloon popping, like one of the balloon animals from the festival.



These balloons are pretty sturdy.

Where can Manny find a pin?

1 He doesn't need a pin to pop it.

2 He needs someone else to pop it.

3 Someone like a pigeon could pop it.

The pigeons are uninterested in the balloon.  
How can I attract them?

- 1 Put the balloon in the dish in the middle of the roof.
- 2 You must make the balloon resemble pigeon food.

3 Use a loaf of bread from the festival with the balloon.

Salvador won't let Manny leave town because he needs his teeth.

- 1 Manny must come up with a substitute, or a facsimile.
- 2 Something designed like teeth, that could take an impression of teeth.

3 Manny needs the boxing mouthpiece from Domino's office.



Manny can't find what he needs for his teeth in Domino's office.

- 1 Domino keeps his mouthpiece over the speed bag.
- 2 Manny must shake it down.

3 Manny should punch the bag three times.

The mouthpiece doesn't seem to be enough.

1 Manny must put something soft into the mouthpiece.

2 Something that will take an impression.

3 Quickly through the big door in the alley.

Manny needs the bondo from Glottis's shack in the garage. He can get there

## Year One: The Petrified Forest



Glottis just tossed his heart to the spiders!  
What should Manny do?

1 He must get that heart back.

2 The spiders aren't likely to give it back.

3 Until he sees the heart.

He must start walking behind Glottis (toward where the heart was thrown)



How can Manny get that heart out of the web?

1 The spiders won't let him just take it.

2 Maybe those bones in the room will be useful.

3 Throw one into the web. Looks kind of like a handle on the web, doesn't it?

4 Pull the bone back with the scythe until it snaps loose.

How can Manny get the heart back into Glottis?

1 Surgery seems out of the question.

2 It probably must go back in the same way it came out.

3 Just have Manny use the heart with Glottis.

Now that Glottis has his heart back, how does Manny get out of this forest?

1 First he must do something about the signpost Glottis knocked over.

2 Have Manny get out of the Bone Wagon and pick up the sign.

3 Have Manny use the signpost somewhere else.



That stupid sign must be broken. It doesn't point in the same direction consistently.

1 Are you in the Navigation Clearing (see map)? If not, take Manny there with the sign.

2 If you're there, notice that the clearing is shaped roughly like a circle.

3 Have Manny walk to the perimeter of the circle and, standing on the circumference, use the signpost in different places around the edge

4 Notice that the sign always points inward. The place Manny seeks lies at the center of the clearing. Use the signpost there.



Glottis is stuck underground and won't drive farther because of the key.

- 1 It's seeing the key that scares him.
- 2 If he can't see it, he won't be scared.



3 Just have Manny pick up the key.

Glottis is stuck underground and won't drive farther because of the "crazy road."

- 1 The road is too bumpy and rocky for the Bone Wagon.
- 2 The Bone Wagon needs shocks.
- 3 Manny must find shocks in another part of the forest.

4 Manny should go to the Tree Pump Clearing.

Glottis can't drive down the Beaver Dam Road. He says it's "too bumpy."

- 1 The road is too bumpy and rocky for the Bone Wagon.
- 2 The Bone Wagon needs shocks.
- 3 Manny will have to find shocks in another part of the forest.

4 Manny should go to the Tree Pump Clearing.



What should Manny do in the Tree Pump Clearing?

- 1 Have him try the switch on the control box.
- 2 What did Glottis say?

3 Manny must find some way to shake down the tree to get shocks for the Bone Wagon.

## How can Manny get shocks for the Bone Wagon?

1 He must go to the Tree Pump Clearing and shake down the tree there.

2 First, he needs to make the tree vibrations more severe.

3 The first step is to coordinate the top and bottom pumps on each side of the tree so each side is synchronized.

## How can Manny affect the tree pumps?

1 There are four pumps.

2 And there are four hoses leading to the tree.

3 So the hoses are connected to the pumps.

4 And Manny has a wheelbarrow full of rocks.

5 By picking up the wheelbarrow and placing its front tire squarely on a hose, Manny can turn with the pump above or below it, off one of the pumps. Then he must time moving the wheelbarrow so the pump synchronizes



Manny has synchronized the tree pumps, but the tree is still standing.

1 He needs to mess with the harmonic balancer.

2 What (or who) could throw off that balancer?

Turn it on again while he's up there.

3 Turn off the balancer switch on the control box so Glottis will climb the tree. Then

Manny has the key, but it won't open the dam gate.



1 He needs Glottis' help.

2 He also must scout out the dam.

3 Send Manny through the door in the middle of the dam.



Help! Flaming demon beavers are attacking Manny!

1 He must put them out.

2 Water won't do it.

3 Manny has a fire extinguisher in his inventory.

Manny isn't very good at dousing the beaver.

1 The spot where he's standing doesn't seem very safe.

2 He must stand where he can't be seen when he shoots.

an overhanging rock.

3 Have him move out to the little path left of the dam that leads to a protected position under

How can Manny get the beaver in range so he can extinguish it?

1 First, he must stand under the rock on the side path. Then he must attract it with some kind of bait.

2 What do demon beavers like a lot?

3 Throw the beaver a bone from the spider lair.



Manny made it to Rubacava. What is there to do in this town?

1 Not a whole lot, at this time of the morning.

2 Manny could take a walk.

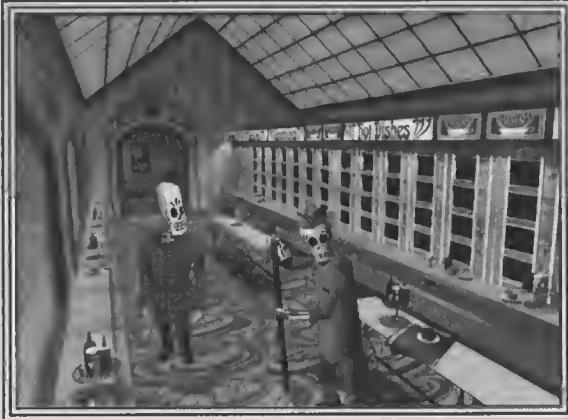
3 Walk Manny into the fog to the right of the stairs off the edge of the patio.

Now that Manny is dry, what is there to do in this town?

1 He can go up the stairs and into the Rub-a-Mat, the Rubacava automat.

2 He can watch the janitor mop up.

3 That's (also, Manny's old client) Manny should talk to him.



How can Manny help Celso find his wife?

- 1 Manny doesn't know where she is.
- 2 He should show the picture around.

3 Show the picture of Celso's wife to Velasco, the sailor who fished Manny out of the water.

How can Manny convince Celso of what has happened to his wife?

- 1 Celso won't just take Manny's word.
- 2 Celso needs proof.

3 Manny should show Celso Velasco's log.

# Year Two: Rubacava



Anything interesting to do in Manny's office?

1 It's pretty empty.

2 There's really one thing to pick up.

3 Pick up the letters from Salvador on the table against the back wall.

What can Manny learn from Lupe, the coatcheck attendant?

1 He can learn that Meche hasn't been there.

2 He can learn about her organization system for the hats and coats.

3 If it's the beginning of Year Two, Lupe doesn't have a lot to tell Manny. Yet.

## What can Glottis do at the piano?

1 He can play it. He can sing songs.

2 He can talk to Manny.

3 That's about it for Glottis and the piano. Nothing much will happen with him as long as he's sitting at that piano.



Anything interesting behind the bar?

1 There are lots of bottles.

2 But Manny is interested in only one.

3 He should pick up the gold flake liqueur.





Who should Manny talk to in the casino?

1 Has Manny talked to Velasco about passage on the *Limbo*? Manny should do that before he talks to anyone in the casino.

2 He could talk to Chief Bogen, but Bogen is mostly interested in roulette.

3 He should talk to Chowchilla Charlie (the little guy sitting in the booth).

What should Manny say to Chowchilla Charlie?

1 First, he should ask him what he's doing in the casino.

2 Then he should ask what else Charlie can counterfeit.

3 Then he should ask about union cards.

Where should Manny go when he leaves the Café?

1 It doesn't really matter.

2 As long as he goes down the stairs.

3 Manny will end up on the docks with Velasco.



How did Meche turn into a raven?

- 1 She didn't. That was a raven imitating Meche's voice.
- 2 Meche was down on the dock, being dragged into a ship by Domino.

3 Now Manny must figure out how to sail after her.

What information does Manny need from Velasco?

- 1 Manny must be on that boat when it sails in the morning.
- 2 First, he should tell Velasco he's ready to work.

3 Then Manny should keep asking questions about working on the boat until he has only two dialogue choices left—the one about the ship in the bottle, and the one where he says he's leaving. Then he can leave.

What does Manny need to do to get a berth as a sailor on the Limbo?

- 1 He needs three things.
- 2 Velasco mentioned all of them.

3 He needs a union card, seabee tools for Glottis, and a way to keep Naranga from showing up for work.

Where can Manny get a union card?

1 He can't get a legitimate one. It would take too long.

2 He must get a phony card from someone sleazy.

3 Manny should talk to Chowchilla Charlie at the Cafe Calavera casino.

The snotty waiter at the High Roller's Club won't let Manny board the elevator.

1 They don't let just anyone into that club.

2 Manny needs a VIP pass.

3 Manny must talk to Chowchilla Charlie at the Cafe Calavera. But if he hasn't talked to Velasco about getting work on the Limbo, he must do that first.





Maximino doesn't have Charlie's suitcase.

1 That's right. It's hidden somewhere else.

2 It's in a Secret Room on the premises.

3 He can reach the Secret Room using the elevator in the High Roller's Kitchen.

How can I get Manny into the elevator in the High Roller's Kitchen?

1 You must get Glottis into the Lounge by giving him the VIP pass first.

2 But the elevator only really works for that big demon who rolls the kegs.

3 You must get Manny inside an empty keg.

Nobody seems to be emptying that keg in the Kitchen.

1 Glottis would do it if the waiter disappeared.

2 There's only one place to stash the waiter.

3 Have Manny close the waiter in the pantry and lock it with his scythe.

Manny can't get into the keg.

1 He must find something that will open the keg.

2 The keg looks like a giant can. Manny needs a giant can opener.

3 Use the giant can opener from the litter box at the Cat Racing Track.



Manny's in the Wine Cellar. I don't see the suitcase.

1 The suitcase isn't in the Wine Cellar.

2 It's in the Secret Room off the elevator.

3 But you must maneuver the forklift into the elevator to get there.

I'm in the elevator, but I don't see the Secret Room.

1 You need to look at the door of the elevator while it's moving.

2 The elevator only goes between the Kitchen and the Wine Cellar.

3 The Secret Room is the floor between the Kitchen and the Wine Cellar.

## How can I get the elevator to stop at the right place?

1 The Secret Room isn't a normal stop for the elevator.

2 You must use the forklift.

door and force the elevator down so Manny can enter the Secret Room.  
ceiling of the Secret Room and stop the elevator. Raising the forks will open the elevator  
As the elevator passes the Secret Room, drive the forklift forward so the forks catch the

3

## How can Manny get Seabee tools for Glottis?

1 He must get them from the Seabees at Dry Docks.

2 The Seabees won't lay down their tools unless they go on strike.

Their leader, Terry, must find the right words to inspire them before he can lead them to strike.

3

## Where can Terry acquire fiery rhetoric?

1 There's no one in Rubacava to teach him.

2 He'll have to learn it from a book.

The book on the radicals, table at the Blue Casket contains the right words.

3

## The radicals won't give Manny their book.

1 They think he's too conservative.

2 Someone radical could change their minds.

Show the radicals Salvador's letters from Manny's office at the Cafe.

3

Terry the Seabee got arrested! How can Manny get him out?

- 1 Manny must find Terry a lawyer.
- 2 Manny knows only one lawyer in Rubacava.
- 3 Manny must go to the High Roller's Lounge and convince Nick Virago to get Terry out of jail.



Nick doesn't seem to want to help Manny.

- 1 Manny must flatter Virago.
- 2 And he must ask him twice.
- 3 And when Virago says he works only for Maximino, Manny must exhaust all his dialogue options.
- 4 Manny will have to blackmail Virago. Taking his cigarette case from the table is the first step. If Virago doesn't leave, or doesn't leave his cigarette case, you haven't seen Lola yet. Go back to the Blue Basket and find Lola in the back of the club; then return and talk to Nick.

Manny didn't find anything in the cigarette case.

- 1 There's a secret compartment.
- 2 Manny will never get it open by himself.
- 3 He must take it to an expert on secret compartments and contraband.

4 He must take the case to Clara at the Land of the Living Security Station and convince her he's found a bomb under her table.

Manny can't get into the Lighthouse.

- 1 Why not?
- 2 Is the door locked or something?
- 3 Manny must find the key.

4 Nick Virago, in the High Roller's Lounge, has the key, but you must say the right things to him.

What key has Manny found?

- 1 It goes to a locked door.
- 2 There's only one locked door in Rubacava.

3 It's the key to the Lighthouse.

What's the "22 Lengua" card that Manny found at the Lighthouse used for?

- 1 Remember that Lola took a photo of Nick Virago and Olivia.
- 2 This would be excellent blackmail material to use against Virago.

3 The Lengua card is part of Lupé's catchcheck system. Manny must give it to her.

## What's the Rusty Anchor clue all about?

1 It's part of the trail that will lead Manny to the blackmail photo.

2 He must ask people what it means.

Naranja, his customer, before Toto will talk to you about it.  
The person who knows is Toto, the scrimshaw tattooist, but you must get rid of

3

## How can Manny put Naranja out of commission?

1 He doesn't seem to be passing out very quickly from the drink.

2 Perhaps if the drink were stronger ....

3 Manny needs the secret ingredient used in the Blue Casket Kitchen.

## How can Manny get the secret ingredient?

1 The secret ingredient is hookah water.

2 The hookah water is in the sink.

3 Manny can get some using the turkey baster from the High Roller's Kitchen.



Manny can't seem to get the secret ingredient into Naranja's drink.

1 Manny must distract him.

2 He might be distracted if something went wrong with his tattoo.

3 The tattoo needle and the refrigerator run off the same generator.

4 Manny should open the refrigerator door and use the vegatable crisper to hold it open. Then he can use the turkey baster to slip the Mickey into Naranja's bottle.

4

Manny has a photo, but it's not the right one.

1 It's a cat race photo finish photo.

2 Lola probably switched it for the blackmail photo.

3 Window at the Cat Racing Track.

Manny can get the blackmail photo from the photo-finish files opposite the betting

The man at the photo finish window won't give Manny the photo without a betting stub.

1 Where can Manny find a betting stub?

2 He has the betting stub printer from Chowchilla Charlie.

3 He must program the printer for the race the picture shows.

How can Manny program the betting stub printer?

1 The photo is of the race when the blimp hit Sanspoof.

2 The photo shows which race and shows patrons wearing kitty hats.

3 Tuesday is Kitty Hat Day. The plaque beneath the stuffed cat provides the other information.

4 It's the second week, Tuesday, and the sixth race.

What's left to find before Manny gets the tools?

1 Manny has the blackmail photo, right?

2 Manny must take the photo to Nick.

3 The Bees go on strike and later Gloatis will get the tools.

Naranja is out of action. Why can't Manny board the ship?

1 Velasco will demand proof.

2 Things would be easier if Naranja wasn't going to recover.

3 Of if Velasco thinks Naranja is not going to recover.

How can Manny convince Velasco that Naranja is not coming back?

1 If Velasco gets a call from the morgue, he might believe it.

2 Manny must fool Membrillo into thinking one of his corpses is Naranja.

3 The first step is to steal the sleeping Naranja's dog tags.



Membrillo can't find the dog tags.

1 He doesn't have the right equipment.

2 He needs a device that will locate the dog tags in thick foliage.

3 Manny must get Membrillo a metal detector.

## How can Manny get a metal detector?

1 He must find one first. The Land of the Living Security Station has metal detectors.

2 The handheld one is easier to carry.

## What can Manny do to set off the handheld metal detector?

1 He must have metal on him.

2 And he must conceal it somewhere besides his pockets.

3 Manny must drink the gold flake liqueur in the Security Station, and then stand under the large metal detector.

## How can Manny get the metal detector from Carla in the back room?

1 She won't give it to him as long as she's talking.

2 And she won't stop talking on her own.

3 Manny must ask her about the metal detector.



Carla threw the metal detector into the litter box. How can Manny get it out?

- 1 He can't dig up the whole box.
- 2 Something metal might set off the detector.

3 Manny should use his scythe with the litter box.

Velasco says Manny is ready to leave but Glottis won't stop gambling. How can Manny get Glottis to come with him?

- 1 Glottis is using Manny's club as collateral.
- 2 If Manny loses his club, Glottis won't have anything to gamble with.

3 Use the roulette panel in Manny's Office. When Dogeñ's table is lit up, turn the magnet off so Dogeñ will lose.



## Year Three: At Sea

Manny's crew has been sprouted. What should he do?

- 1 Standing around probably isn't a good idea.
- 2 And there aren't too many places Manny can go.

3 If he just walks away from the corpses, Glottis will rescue him.

A bomb has been planted outside the door. What can Manny do?

- 1 There's no place to escape to.
- 2 There's no way to defuse the bomb.

3 Whatever Manny does, he'll have to do it in the Engine Room.



## What's in the Engine Room to help Manny?

- 1 The buttons on the walls raise the port and starboard anchors.
- 2 The switches on the panel control port and starboard engines.

3 The solution lies in operating these in the right order.



How can I use the switches and buttons to help Manny?

- 1 He must separate the Engine Room from the rest of the ship.
- 2 He can do this by cutting a hole in the ship so the engines will pull the Engine Room away.
- 3 To cut the hole, he must hook the anchors together.

4 Raise the starboard anchor and use the throttle for the starboard engine. Now lower the starboard anchor and raise it again to hook the anchors together.

Raise the starboard anchor and use the throttle for the starboard engine. Now lower the starboard anchor and raise it again to hook the anchors together.

Manny hooked the anchors together. Now what?

- 1 He still must hook them to the boat ...
- 2 ... which means he must pull the anchors closer.

3 Use the scythe on the anchors.

How can Manny tear a hole in the boat?

1 Is the anchor hooked in one of the portholes? Do that first.

2 Now he must pull on the anchor.

3 Use the opposite anchor button to pull on the anchor chain.

4 Now fire up the engines to get Manny and Glottis away from the bomb.



Our heroes seem stuck at the bottom of the ocean.

1 Sea monsters lurk in the darkness.

2 Light is the only thing that repels them.

3 Manny and Glottis must find a light.

4 They must get the light which the little wandering guy is carrying.

The little guy (Chepito) won't give Manny his lantern.

1 Not if Manny doesn't do something.

2 Manny must talk to him first.

3 After talking to Chepito, grab him and hand him to Glottis.

Where should Manny and Glottis go?

- 1 There's nothing happening where they are.
- 2 There's really only one thing to see under the sea.

3 They must walk toward the pearl, off to the right.



What's the deal with that octopus and the people falling down?

- 1 The people have been thrown off a ship.
- 2 And the octopus puts them in the sub and takes them away.

3 That sub may be Manny and Glottis's ticket out.

How can Manny and Glottis get on the sub?

- 1 They must distract the octopus.
- 2 The octopus is interested only in people to stuff in the sub.

3 Manny and Glottis can distract the octopus by offering Chepito.

How can we get the octopus to notice Chepito?

1 Put Chepito someplace where the octopus can find him.

2 Hold him there using something other than Manny or Glottis.

Have Manny walk through the baracades on the far end of the ridge. Chepito will follow and the baracades will trap him.

3

## Year 3: The Edge of the World

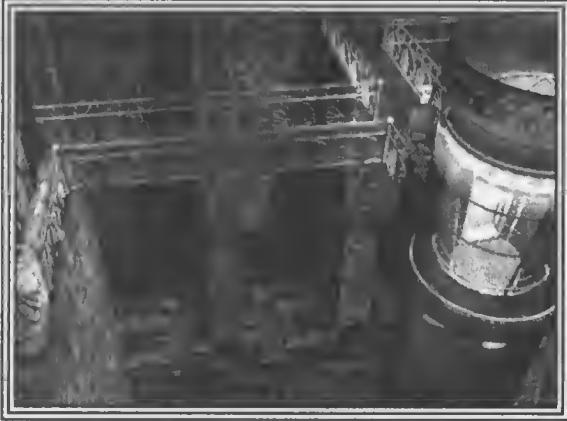


Manny is under the sea at a coral mine. What should he do?

1 If he hasn't talked to Meche and Domino, he should go back and to the right and enter the doorway.

2 He must talk to Chepito (the little guy with the lantern).

3 (Chepito has lots of things for trade if the price is right.)



Manny came up an elevator and finds himself on a catwalk. What should he do?

- 1 He must find someone to talk to.
- 2 He can go right or left.

3 Send him to the right.



Domino punched Manny, who awoke in an office with a cage. What's the deal?

- 1 This is Manny's office (assigned him by Domino), and the kids in the cage are angelitos—"little angels."
- 2 The angelitos are slave labor, hard at work making lightbulbs.

3 Manny should talk to the angelitos.

What should Manny say to the angelitos?

1 He should express an interest in their activities.

2 And offer to help any way he can.

3 Use dialogue choices 3, 3, 3, 2.



Manny's talking to Meche outside Domino's office, but she doesn't seem to like him much.

1 She thinks Manny is working for Domino, which is why she talks that way.

2 But she seems to be smoking a lot more.

3 Manny must move her ashtray when she's not looking.

Meche seems to want a gun. Where can Manny get one?

1 Domino's little office complex lies at the End of the World.

2 The only people around here who might have a gun are at the coral mines.

3 The coral mines lie left of the underwater door to Domino's place.

How can Manny get a gun from the miner?

1 He must trade something valuable.

2 Something a miner doesn't see every day.

3 He must trade Meche's stockings (from the wastebasket).

What does Manny need to do to get the trade object for the gun?

1 He must go talk to Meche in the waiting room outside Dom's office.

2 He must do something to the room that will mess up Meche's stockings.

3 He must move the ashtray when she's not looking.



Meche used the gun to threaten Manny and Dom, and now she's locked in the vault. How can Manny get her out?

1 He must break open that door.

2 He needs a tool to break open that door.

3 He must trade for Chepito's chisel.

How can Manny get what he needs to open the safe?

- 1 Chepito will trade for a replacement.
- 2 He needs something he can break rock with.
- 3 Trade the little hammer from the angels for the chisel.

OK, Manny used the chisel on the door. Now what?

- 1 He must turn the wheel to turn the tumblers so that the right edge of the flat side is flush with the right doorframe.
- 2 First, the bottom tumbler turns; then, one turn later, the next one up starts turning; then, one turn later, the next one up, and so on.
- 3 Many must keep turning the wheel in one direction until the top tumbler aligns properly, and then reverse direction until the second one down aligns, then reverse direction until the third one down aligns, and so on.

Manny did the tumblers correctly, but when he went to open the door, the tumblers reset.

- 1 His drilling disabled some electrical functions.
- 2 There used to be a pin that dropped in to hold the tumblers in place.
- 3 Manny first must realign the tumblers.
- 4 Then he must use his scythe to hold them in place.

Manny got the door open, but there's nothing in the vault but an axe and an old suit of armor.

1 Meche must be somewhere else.

2 Perhaps in a secret inner vault.

3 Manny must open the door to the inner vault.

How can Manny find Meche?

1 The door to the inner vault normally opens when the door to the outer vault closes.

2 But Manny broke that connection, too, when he drilled through the door.

3 He must close the vault door, and then stick his scythe into the circuit above the door to open the inner door.

Now Manny and Meche are stuck in the vault.

1 There's a secret exit, as well.

2 It's under the floor.

3 It serves as a drain.



How can Manny find the drain in the floor?

- 1 He must activate the sprinkler system by hitting it with his scythe.
- 2 Then he must turn off the water using the wheel on the pipe.

3 The drain is under the tile where all the water drained out.

What can Manny do to get to the drain?

- 1 He must shatter the floor tile with a heavy object.
- 2 Like the axe.

3 He must drag the axe in from the other room, position the head of the axe over the drain tile, and then use the axe, lifting it up and bringing it down to shatter the tile.





Manny is on the beach and must find a ship. What should he do?

1 Well, there's obviously not one here.

2 This is the End of the World ... maybe one sank and can be dredged up.

get in the crane.

3 Manny must go up the slope at the end of the beach, climb the ladder, and

Manny found Glottis. And a ship. But how can our hero use the crane to raise it?

1 Try getting back in the crane.

2 And lowering it.

3 It won't reach ... Manny must find a way to change the depth of the crane.

How can Manny adjust the crane?

1 Drive the crane around so it's on the beach end of its track.

2 Lower the crane.

3 Get Manny on the beach, use the Bust-A-Mill chisel on the crane scoop, and then drive the crane

back to the other side of the island.

OK, now the crane goes deeper, but there's no hook on it to grab the boat.

1 Maybe the chain is enough.

2 Drive the crane to the conveyor end of the track, and lower it.

3 Notice what happens to the chain.

Then get in the conveyor and raise the chain.

again to make a loop in the chain, then throw it a third time to lower the loop around the anchor. Go down to the conveyor and throw the switch to change the conveyor direction. Throw the switch

4

Manny got the boat up, but Glottis says they need to break through a reef.

1 The reef is made of coral.

2 There are coral grinders on the slope leading to the crane.

3 Get in the crane; lower and raise the chain.

Whoa! Manny seems stuck in a fight he can't win with Domino.

1 The problem is Domino is much bigger and stronger than Manny.

2 Maybe he could distract Domino.

3 Manny must use his scythe on the octopus's eye.

# Year 4: The Edge of the World

## Where's Glottis?

1 After he collapsed, the Mayan Mechanics took him.

2 He's in another part of the Temple.

3 Descend the stairs from the Judgment platform (from where Glottis originally fell) and turn left. The door to the Mechanics' Garage is there.



How can Manny  
cure Glottis?

1 Glottis must go very fast.

2 The only vehicle available is the gondola. The Mechanics could make a jet engine for it.

3 But Manny must provide fuel.

Where can Manny find fuel?

1 He must descend the stairs to the base of the Temple.

2 Then he must open the coffin.

3 Bruno gives Manny the mug filled with packing material—the first component.

How can Manny finish making fuel?

1 He must go to the Kitchen under the Garage.

2 He must open the drawer, get a rag, and use it with the oil drums outside the Kitchen.

3 Then he should hang the mug with packing material on the mug rack.

4 Now put the oily rag in the toaster and use the toaster.

## Year 4: Rubacava

The Bone Wagon is rigged with a bomb. What should Manny do?

1 The bomb is simple.

2 Manny could defuse it easily if he could reach it.

3 The problem is getting past all those dominoes without setting off the bomb.

What can Manny do to get across the dominoes?

1 Glottis is the key.

2 Getting Glottis drunk is the key.

3 Trust me.

Where can Manny find what Glottis needs?

1 Manny must find a bar.

2 But he can't get to Café Calavera or the High Rollers' Lounge.

3 He should go to the Blue Caske<sup>t</sup> Kitchen for alcohol.

Manny found a keg, but there's nothing he can put the booze into.

1 There are no clean glasses anywhere.

2 Manny needs a bottle.

3 Like Velasco's ship-in-a-bottle on the Limbo Dock.

Well, Glottis is drunk, but nothing seems to be happening.

1 The point here is to make Glottis sick.

2 Almost any suggestion could do the trick.

3 Have Manny talk to Glottis.

The dominos are covered. But Manny won't walk across them.

1 The dominos are covered with ... liquid.

2 For Manny to walk across, the liquid must become solid.

3 Manny needs a way to freeze the liquid.

Where can Manny find something cold enough?

1 Cold can be an anesthetic.

2 Who in Rubacava would use an anesthetic?

3 Get the liquid nitrogen from the cabinet in Toto's Tattoos.

## Year 4: Nuevo Marrow

Manny must take down Hector and his organization. What should he do first?

1 The first step is to cut off Hector's supply of guns and ammunition.

2 The best way to do that is to drive a wedge between Hector and his weapons supplier, Bowlsley, the crazed florist.

3 Manny must convince Bowlsley that Hector wants to get rid of him.



How can Manny make Bowlsley more paranoid?

1 The threatening letter from Hector that Manny got at the End of the World might help.

2 But it must be delivered to Bowlsley, and Manny doesn't have an address.

Bowlsley's workshop, so that should work.

of the sprouted LSA agent from the wastebasket. The agent's body is still at the new LSA Headquarters. Then give him the photo

3

Bowlsley fled through the catacombs. How can Manny track him down?

1 He left behind a trail of Sproutella (sprout gun ammunition).

2 Bone chips combined with Sproutella would make a visible trail Manny could follow to find Bowlsley.

source of bone.

3 Manny should pick up the arm from the sprouted agent in the LSA Headquarters as a

How can Manny convert the arm bone into bone chips?

1 He needs a good grinder.

2 Preferably one that normally grinds up white stuff.

3 He can use the snowflake grinder from the catwalk in the theater.



Manny can see the Florist Shop, but there's an albinized (albing crocodile) in the way.

1 He could get up on the catwalk in the tunnel if there were some way to keep the albinized's head down.

2 He could get off the catwalk if there were some way to keep the albinized trapped.

reaches the end of the catwalk.

Wagon so he can get on the catwalk, and to (2) lower it to trap the albinized when he reaches the end of the catwalk.

3

Manny uses the remote control he got from Glottis in the catacombs to (1) raise the Bone

Bowlsley is too paranoid. How can Manny get the guns and ammunition from him?

1 Bowlsley's weirdness derives from the conflict between being a florist and being an arms supplier.

2 The trick is to get him back into florist mode.

3 Bowlsley will revert to the kindly florist and will give Manny the guns and ammo. Have Manny use the scythe to remove the tape on the bell over the door, and then reenter.

Now that Manny's got his gun, how can he get to Hector?

1 Hector does business in a penthouse over the casino.

2 Hector might recognize Manny before he could get close enough to sprout him.

3 Manny needs a disguise—a new face and a new suit of clothes.

Where can Manny get a new face?

1 Makeup might help.

2 He could get makeup backstage at the Johnny Thunder show ...

3 ... if he were a member of the cast.



How can Manny join the show?

1 He must eliminate a member of the cast.

2 Not kill them, just mess them up.

3 Have Manny pour coffee down on the chorus boys from up on the catwalk.

Where can Manny get coffee?

1 There's a coffeepot on the hot plate backstage.

2 And it has coffee in it.

3 That would be a good thing to pick up and use as a source of coffee.

Where can Manny get a new suit of clothes?

1 Gamblers are always "losing their shirts."

2 You might pick up a new suit, as well, in the casino.

3 Meche waits in the casino with a plan to help Manny do this.



How does Meche's plan work?

1 She's asked Charlie to another hotel for a toga party.

2 Once he takes off the suit, Manny can grab it.

3 But Charlie's slot machine must win before he'll leave.

Who's the guy in the trench coat on the unicycle?

1 It's one of Salvador's LSA agents.

2 The one Sal axed earlier.

3 Ask him what he's doing in the casino.

How can Manny fix Charlie's machine?

1 First, talk to the guy in the trench coat on the unicycle about what he's doing.

2 Then take the toga from Meche and use it on Charlie.

3 While Charlie is on the floor, talk to the LSA agent.

Manny's got his suit, but the guard still won't admit him upstairs.

1 The guard wants an answer to his question.

2 The answer should be a number.

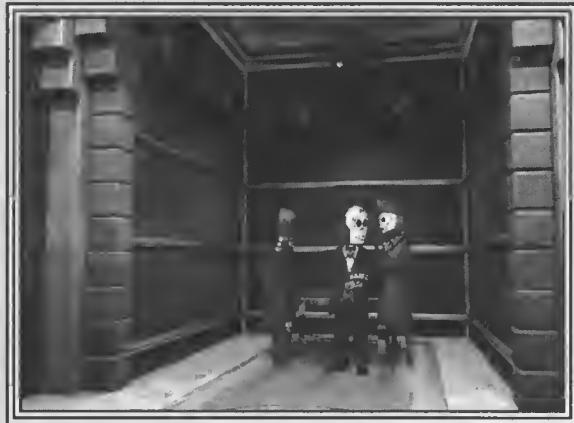
3 It's the last number that appears on the Keno display board over the slot machines.

What can Manny do to get into Hector's office?

1 He must impress Hector.

2 Hector might let Manny in if he did Hector a favor.

3 Manny should convince Celso and his wife to buy a Double-N ticket.



How can Manny talk Celso into it?

1 He must pass himself off as Hector's agent.

2 And he must convince the couple that the tickets are worth it.

3 Use dialogue choices 2, 2, 1, 1, 2.

The tickets are on the other roof and Manny is stuck on the ledge.

1 The neon lady must be moved so Manny can use it as a bridge across the alley.

2 A cracked gargoyle supports it.

lady will drop into the right position.

3 Manny should find some way to expand that crack so the gargoyle will fall; then the

What can Manny use to destabilize the gargoyle?

1 Something that would push apart a crack in stone.

2 Such as a fast-growing plant.

3 Have Manny use the grimder with the crack, and then the Sproutella with the crack.

Manny's been kidnapped! How can he get the tickets and return to Meche?

1 First he must confront Hector.

2 Olivia won't let him do anything else.

3 Walk Manny up the hill to talk to Hector in the greenhouse.

Manny's been sprouted! What can he do to keep from turning into a rose garden?

1 As long as the Sproutella's still growing, Manny's too weak to do anything about it.

2 What has Manny got in his inventory?

3 For his wound, Manny should use the liquid nitrogen he got from Toto's cabinet.

Where can Manny get a gun? This Hector guy is a real menace.

1 The original owner of the car owned a gun, and he'd know where to find it.

2 Salvador was the original owner of the car.

3 Have Manny talk to Salvador's skull, and then take it to Olivia.

The gun is in the trunk and the key to the trunk is on Hector's buried corpse. How can Manny find the key?

1 Remember the special properties of Double-N tickets.

2 Sal lived a good life. He's probably got a ticket in the suitcase.

3 Open the suitcase. After the ticket hops to Sal's sprouted skull, pick it up and it will lead Manny to the corpse and the key.

It probably isn't a good idea to confront Hector directly, but he must be sprouted. How can Manny do this?

1 He needs a Sproutella delivery system.

2 One that would cover Hector with Sproutella while Manny is far from the greenhouse.

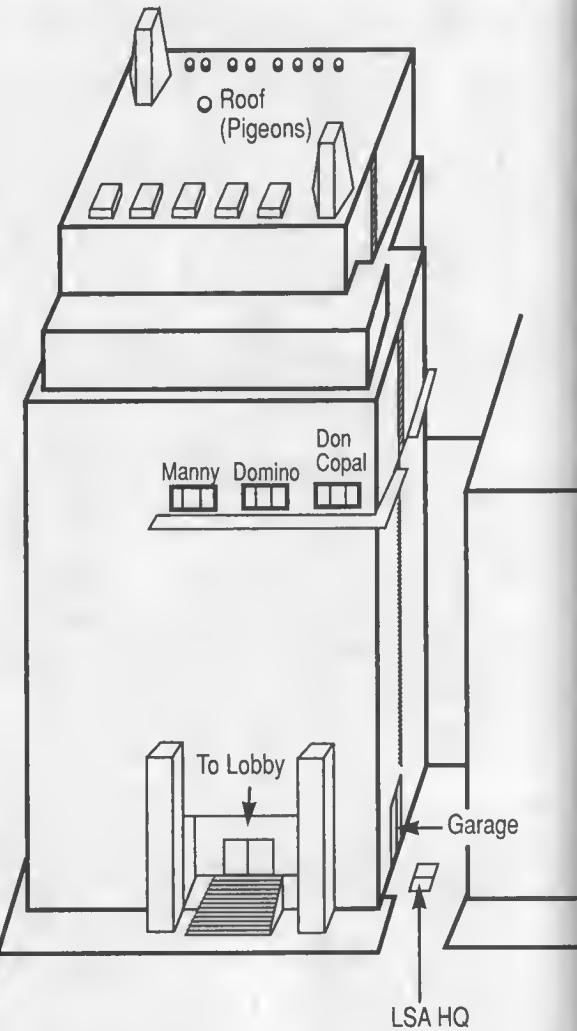
3 Fire the Sproutella gun at the water tank. Now walk up to the greenhouse and open the doors.

CHAPTER  
5 The MAPS of  
*GRIM FANDANGO*



# Year One

## El Marrow Exterior



Highway

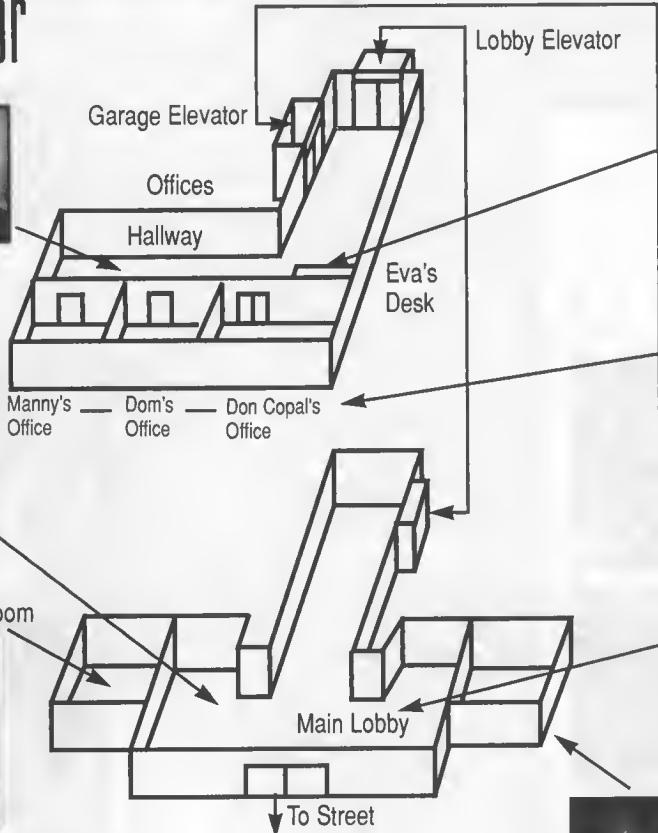




Bread Tent

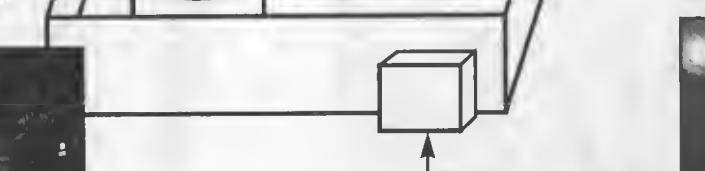
Clown Tent

# El Marrow Interior



Glottis's Shack

Garage

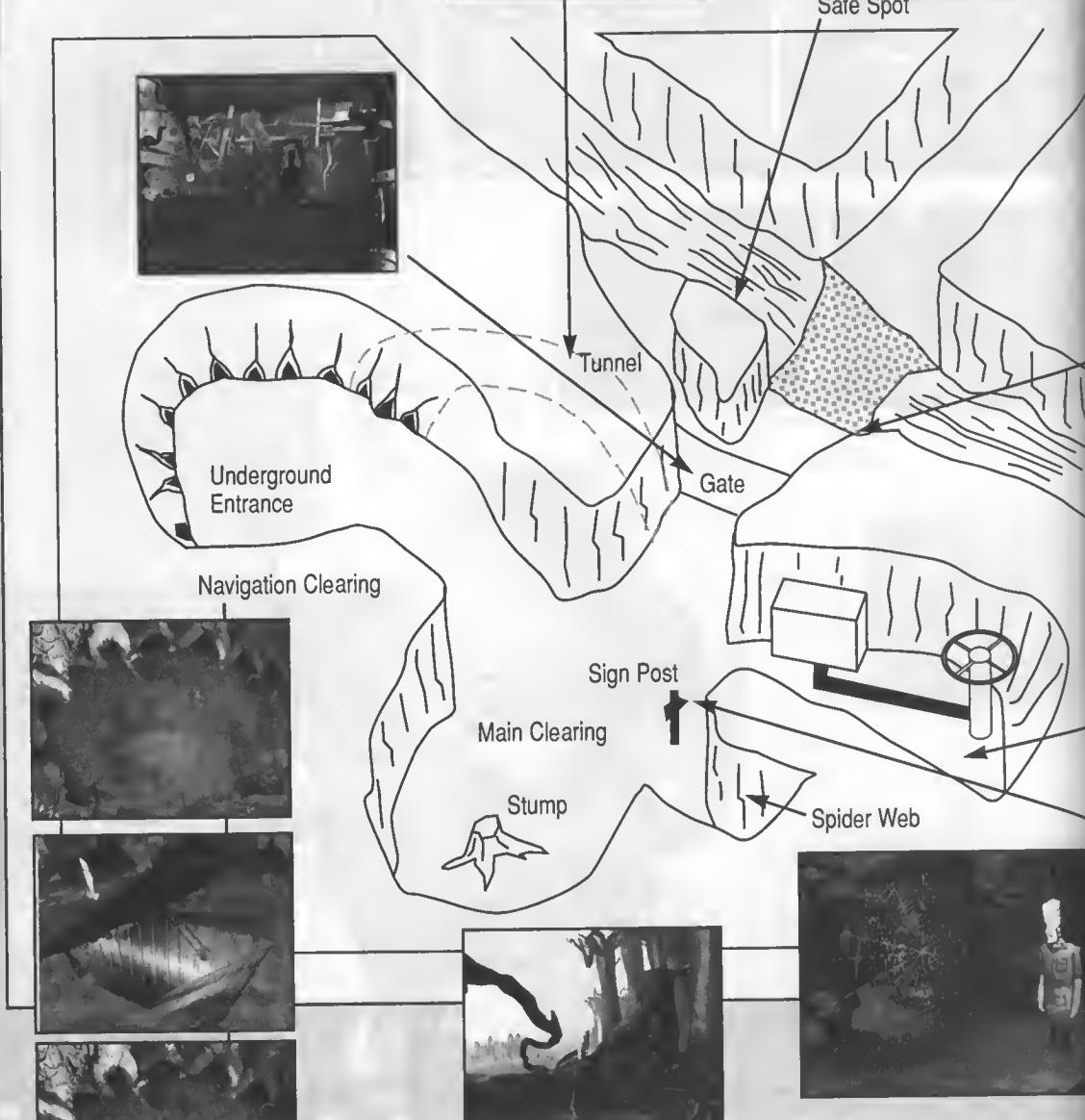




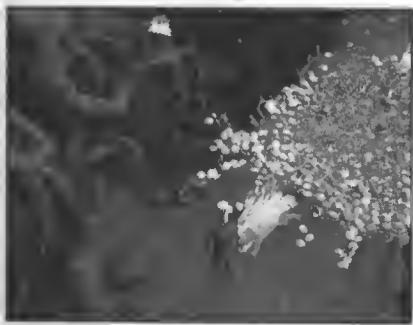
# Petrified Forest



Safe Spot



Beaver Dam



Tree Pump Clearing



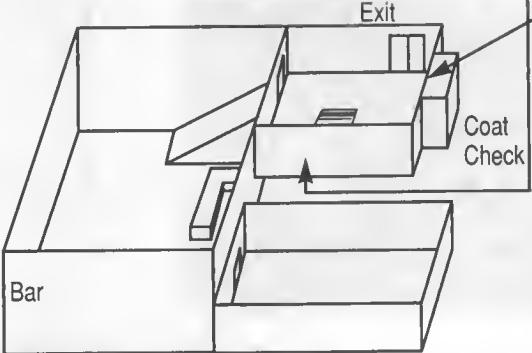
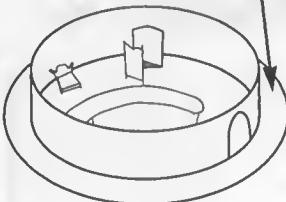
# Year Two

## Calavera Café

Office



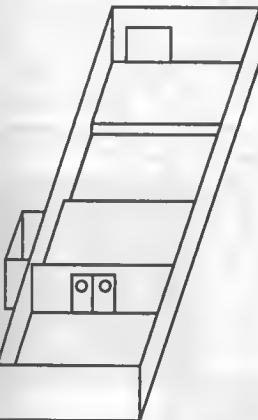
Balcony



Casino



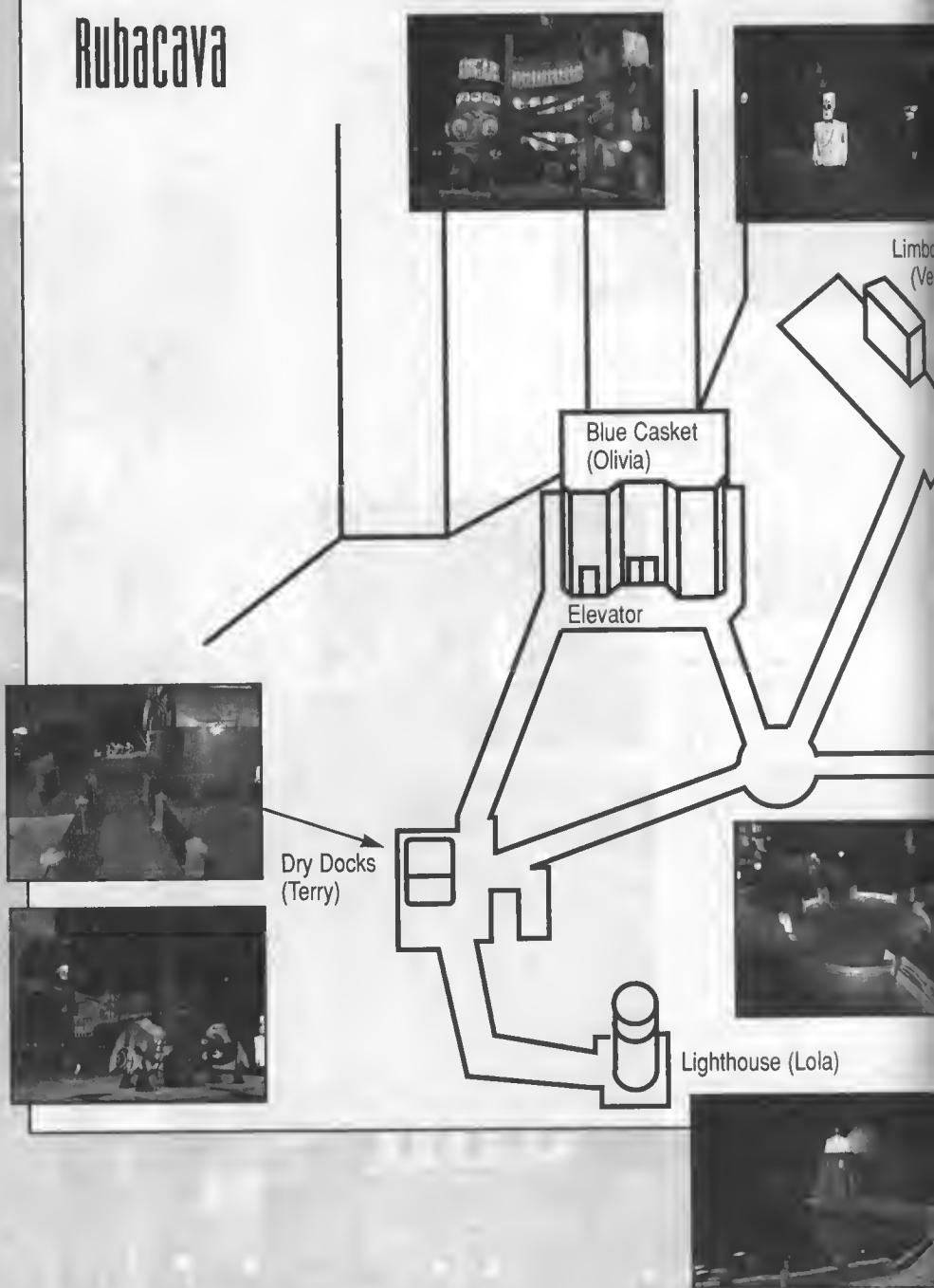
# Blue Casket

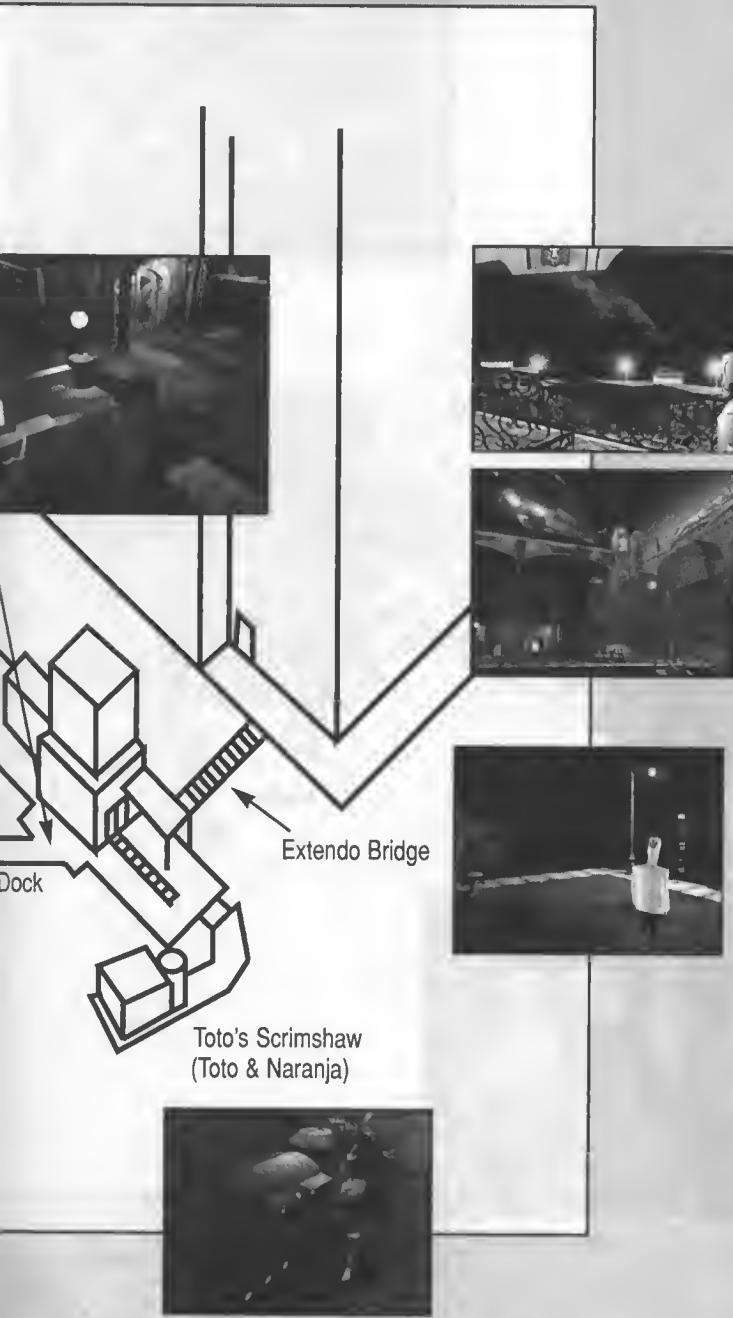


Kitchen

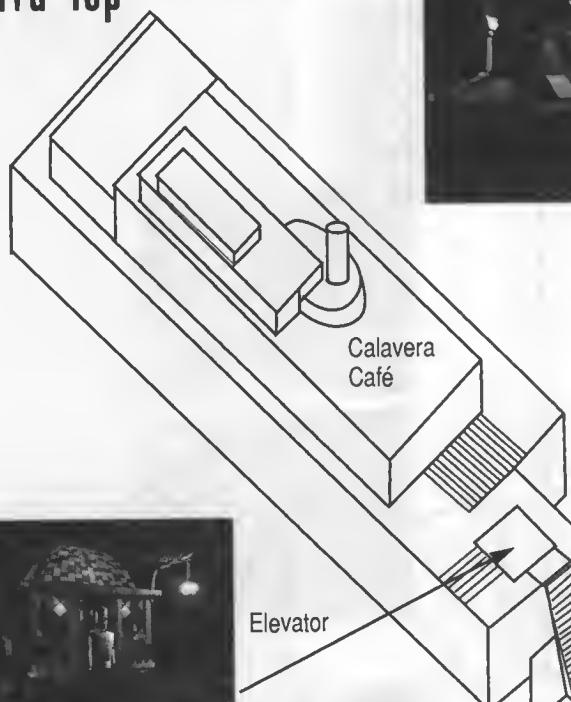


## Rubacaya





## Rubacava Top



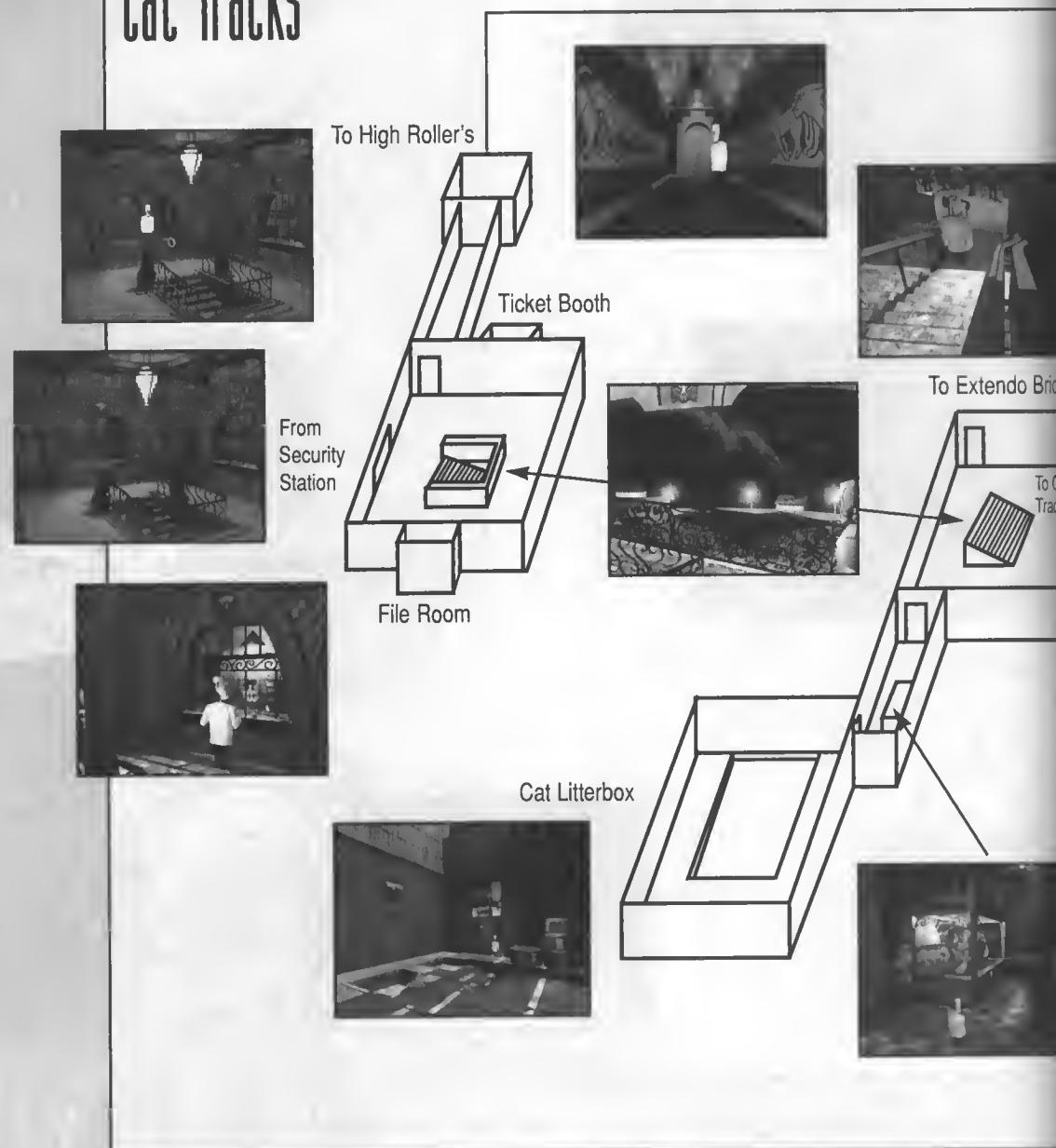


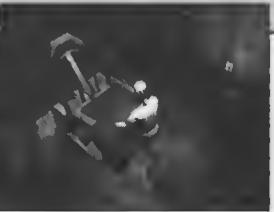
Security Station (Carla)

To LOL



# Cat Tracks

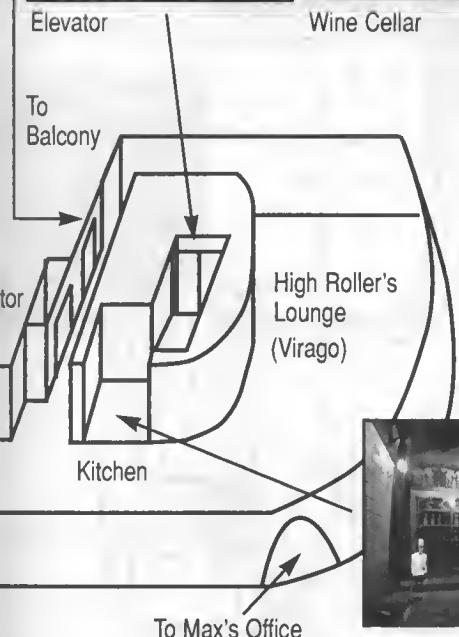




Elevator

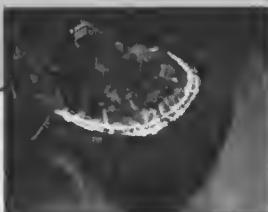
Wine Cellar

Secret Hallway



# Year Three

## Edge of the World Exterior



Elevator to Interior

To Crane and Beaches

Conveyor Belt

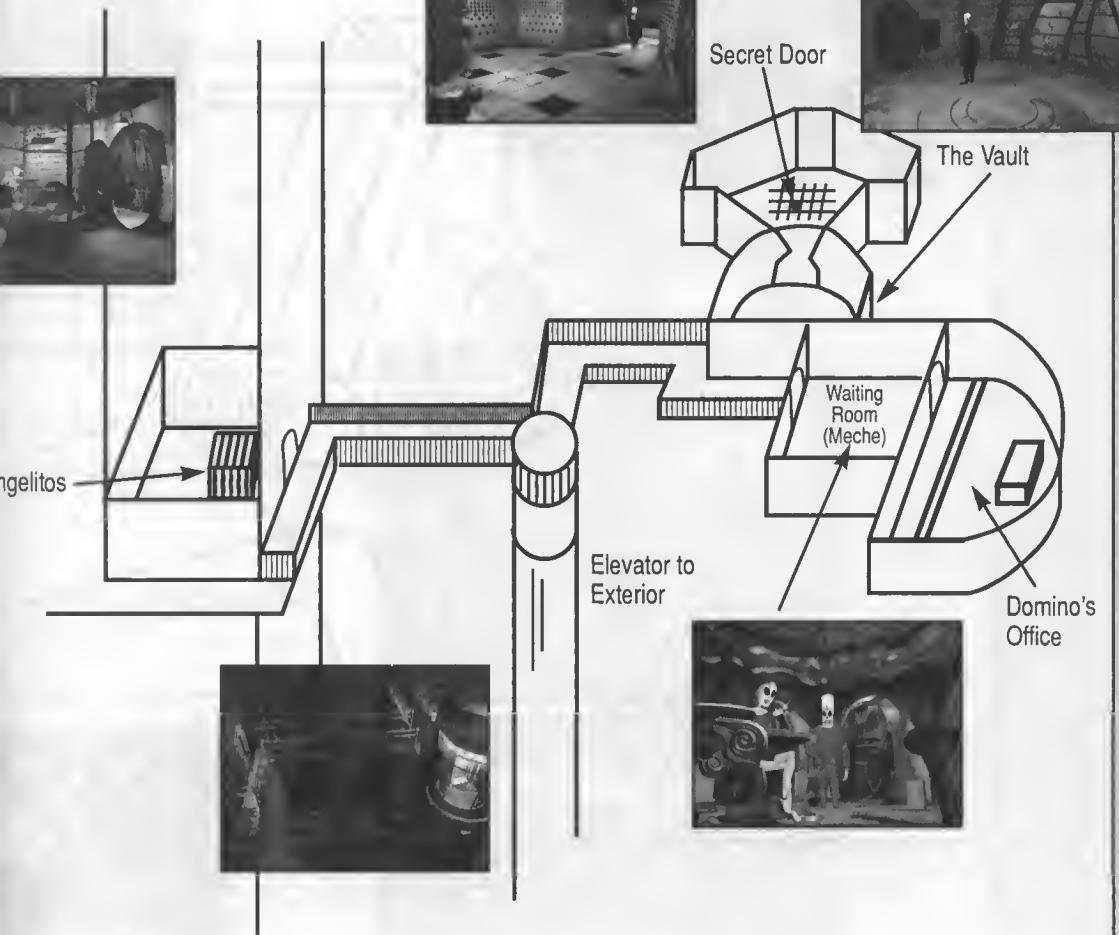
Anchor

Coral Mines

Sunken Ship

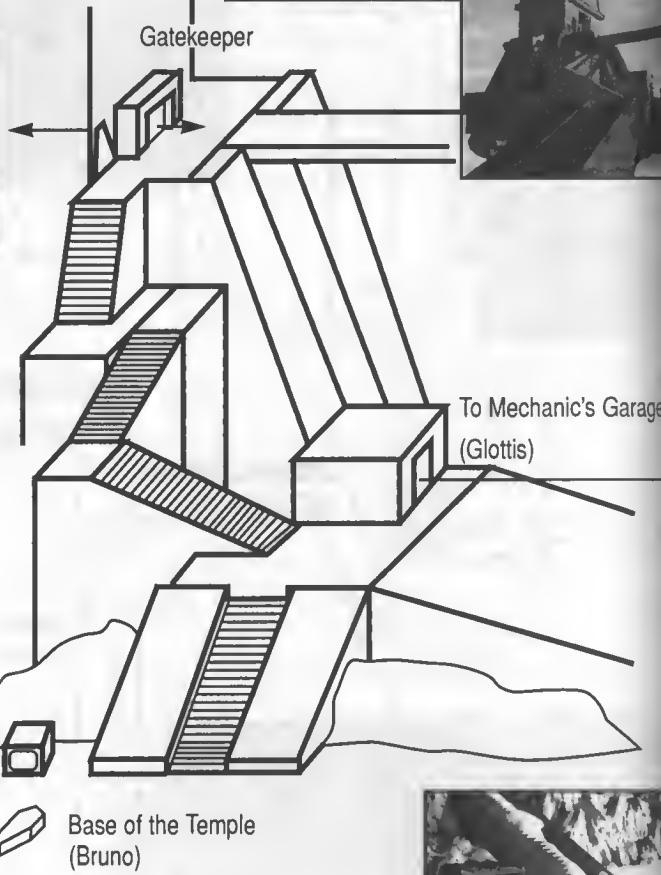


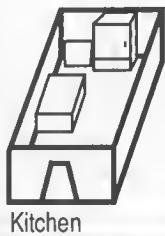
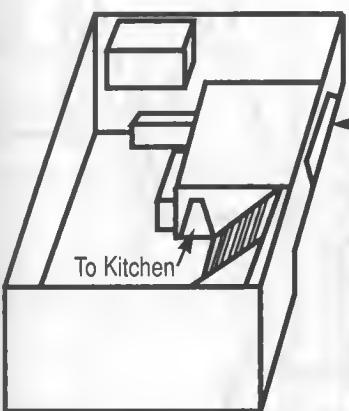
## ge of the World Interior



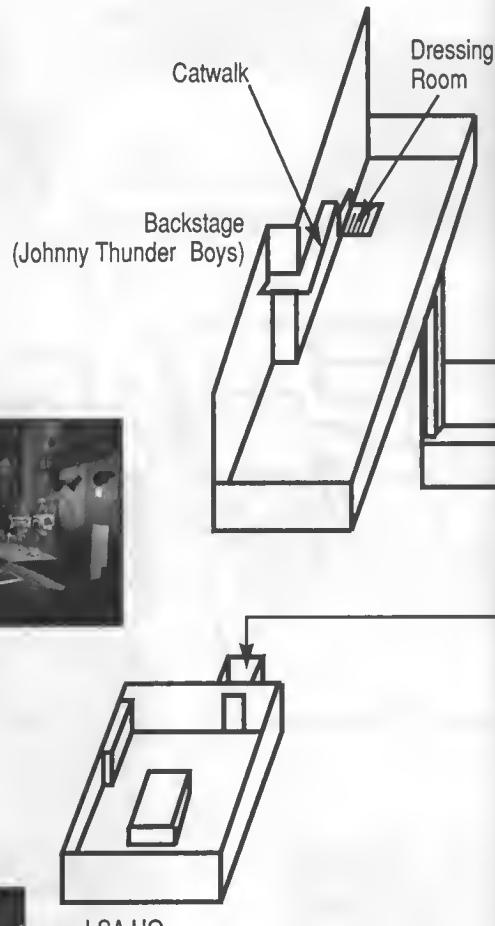
# Year Four

## Edge of the World Temple

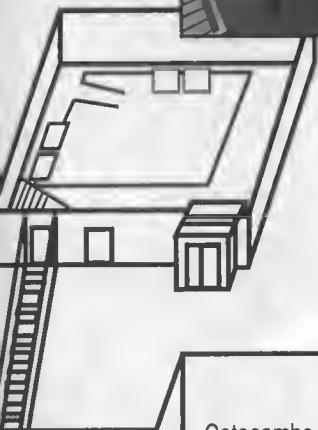




# Nuevo Marrow



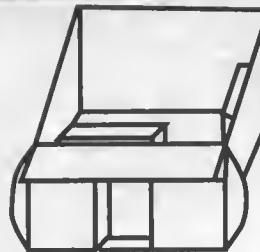
(Charlie, Meche)



Florist (Bowsley)



Catacombs

Albinizod  
Tunnel

GRIM FANDANGO



CHAPTER  
6MANNY'S STORY:  
DON'T FEAR the  
REAPER

## Year One

## My Scythe Is Quick: Reaping Bruno



People have vast dreams about the afterlife; it's either a beautiful, golden heaven or an operatically dramatic hell. But for many people, the afterlife is just another day on the job. And that's the way it started for Manny Calavera, travel agent and working stiff.

You see, here in the Land of the Dead, everyone has a journey to complete ... a four year journey through

some pretty scary territory. If you lived a good life, or if your relatives buried you with a lot of money, you can get a travel package from the Department of Death that will make your trip much easier. But if you were an average bum, like Manny, you have a lot of walking ahead of you.

So he took what he thought would be the easy way out: working as a travel agent for the Department of Death. Agents go to the Land of the Living, pick up (or "reap") newly dead souls, and sell them travel packages. If the package is good enough, you get a commission that goes toward your own express transportation.

After his first few months on the job, it seemed like he had it made; he had a great office, the clients were rolling in, and he was working on a sweet little nest egg. Then he got a new boss, Don Copal, and suddenly everything changed. Copal gave Manny's office to his buddy, Domino Hurley, and Manny's client list withered away to nothing but losers and criminals. Somehow, the good clients always wound up in Domino's office.

To make matters worse, today was the Day of the Dead. Dead people like the holiday because it is a chance to go back to the Land of the Living to feast and party with their relatives. But Manny had nobody back there . . . nobody who cared. He used to get the day off, but this year Don said all employees who weren't making quota had to stay at the office in case a call came in. "Fat chance," Manny thought.



As he passed Eva's desk on his way to the garage elevator, he noticed she had a new hole punch. There was something about a hole punch that he'd never been able to resist, so he pulled out the cards and punched a few holes in one . . . a great way to relieve tension. He then made a quick left turn into the garage elevator, before his boss could come out and see him abusing company property.

But he was wrong . . . there was a memo in his message tube from Don about a poisoning. This could be Manny's chance; in a food poisoning case, there was no telling who might be involved. As he left his office, he picked up his deck of cards . . . he'd been playing a lot of solitaire lately.





The elevator to the Death Building garage was a tiny, confining box . . . far too much like a coffin for Manny's taste. When he got to the garage, Domino's shiny new company hearse nearly ran over him. It was on the way to the poisoning scene; Domino wanted first dibs. Manny looked for his driver, fast. The Department of Death doesn't trust its agents to drive on their own. They suspect—

and they're probably right—that agents would take the cars to complete their journeys. So they train land spirits to drive and service the cars. The agents call these land spirits demons because they usually looked pretty scary, but the demons were just single-minded; they were created for the sole purpose of doing their job.

It turned out that Domino had played another little "joke" on Manny—he had told his driver to take the day off. The only one left in the garage was Glottis, the mechanic, who lived in a little shack in the back corner.



Manny tried to talk Glottis into driving for him, but the demon said he was too big, and he certainly couldn't fit into an average D.O.D. vehicle. But when Manny said the cars were too small, Glottis had the idea of modifying a car so he could fit. He needed a work order signed by Don. Manny thought this would be easy to get . . . he was a super salesman. But nothing was ever easy with Don Copal.

When Manny gave the work order to Eva for Don to sign, she told him that Don was "busy." Right, Manny thought, busy thinking up ways to fire Manny Calavera. Manny needed to think, so he walked past the garage elevator and took the express elevator down to the lobby.



It was a rope of ties, and from the look of the ties, Manny could see why no one would want to wear them. But why a rope? Since Manny was already dead, there was no use trying to hang himself, so he decided to climb the rope instead. He found himself on a ledge outside Don's office window, and it looked like Don had flown the coop. Unfortunately, some pigeons hadn't, but they stayed out of Manny's way. Maybe Don used the rope of ties to get out of the office without Eva knowing he was gone. Since the boss had split, Manny decided to check out the big corner office, and jumped in through the window.



The lobby was deserted, as it always is on the Day of the Dead, so Manny just went straight out and down the stairs to the street. He didn't feel like celebrating at the Festival, so he headed into the alley to see if there was a cardboard box to sleep in if he lost his job. The alley was unusually clean, but he did see something strange down at the far end.



The office didn't look much different from when the company used it for a store-room—there were still boxes piled everywhere. Looking closer, he saw that Don was using the computer as an answering machine. This gave Manny an idea: He changed Don's message to tell Eva to sign everything. Then he

headed back down the rope of ties to give Eva the work order. She signed it, and Manny and Glottis were off to the Land of the Living.



The dead find the Land of the Living to be pretty strange. Nobody seems to remember it looking the same way when alive. Maybe it's because the dead can see people's souls, and most people's souls aren't very pretty. Or maybe you see differently when you haven't got any eyes. Manny sure didn't know the answer—he just worked there.

Anyway, by the time he got to the poisoning, all Manny found was a bad-tempered midget named Bruno. When Manny used his scythe on Bruno's wriggling husk at the restaurant, the midget came out complaining. He wasn't even grateful that his relatives left some money in his coffin and he didn't have to walk. Manny sent him parcel post.

Maybe Bruno was claustrophobic. And Manny's boss wasn't grateful for the business—he told Manny that if he didn't get his quota, he was out on the street. A hole-in-the-wall office, no clients, no secretary, no travel package, and now no job. How did they expect Manny to rest in peace?



## Mercedes: a Dame to Die For

Manny needed a good client, fast, and he wasn't picky about where he got one. But maybe he needed to take a break first, and check out the Festival down in the street. When Manny hit the lobby, he ran into the Tube-Switcher Guy, the demon handyman.



When he got outside, the Festival was in full swing, but for some reason the street had been blocked off by some crates. He picked up some bread at the bread stand, and then, maybe because he felt he hadn't had enough abuse yet, decided to talk to the Balloon Clown.



The Tube-Switcher Guy was big, purple and ugly, and talked like his tongue was under construction. He was muttering something about beer bottles in the message tube system. Domino never did know what to do with his empties. Manny didn't blame the Tube-Switcher Guy for his perpetual bad mood—he was the only one in the building with a worse job than Manny's.

When he got outside, the Festival was

The Balloon Clown had been working Festivals since before Manny arrived in El Marrow, and his manners were even worse than his taste in clothes. He told Manny that he was practicing. Manny asked him what he was practicing, and the conversation went downhill from there. Manny asked the Clown to twist him a balloon, and the Clown made a rude gesture. If he was going to get anything out of this

joker, Manny would have to play to his ego, so he told him he couldn't make a cat. Any stupid clown at a birthday party can make a cat. Manny could almost make a cat.

It worked beautifully; he offered to make Manny anything, just to show off. Manny got a dingo dog, and then had the Clown throw in a couple of dead worms, as well. The Clown had the last laugh—dead worms were just empty balloons. Suddenly, Manny remembered what the Tube-Switcher Guy said about the message tubes and decided that if he was going to get fired anyway, he might as well have some fun.



message tube. A satisfactory grinding noise came floating up from the tube room.

Manny had to see for himself. He dashed down in the elevator and found the Tube-Switcher Guy already at work, cussing and sputtering in the tube room to the left of the lobby. Manny had never been in here before. Don Copal had declared it off limits, and Manny was a little intimidated by the Tube-Switcher Guy anyway. Manny noticed a red tube just like the one in Domino's office. He thought this might be worth

Manny went back to the Death Building and into the packing room to the right of the lobby. He squirted some fluid from the left-hand nozzle into one "dead wom," and some fluid from the right-hand nozzle into the other. Manny knew that when these fluids mixed, they would make a huge hunk of packing goop. Then he ran up to his office and fired both filled "dead worms" down his



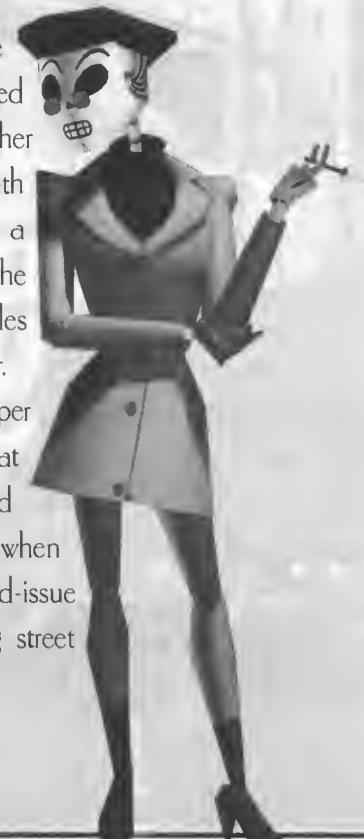
checking out after the Tube-Switcher Guy left, so Manny flipped the deadbolt to make sure the door would stay open when the Tube-Switcher Guy left for one of his frequent breaks. Manny left to wait in the lobby, but was back in a few minutes because the Tube-Switcher Guy had managed to set himself on fire—an event that happened more often than one might think.



The Tube-Switcher Guy told Manny not to use the fire extinguisher because the magnesium in the extinguisher, if combined with the packing material that still littered the tube room, would explode. Feeling useless, Manny went back to the lobby, and soon the Tube-Switcher Guy made his slightly singed exit, smelling even worse than usual.

When Manny got into the tube room, he examined the red tube more closely. He smelled a rat, a big one named Domino Hurley. Manny knew, from seeing the Tube-Switcher Guy work, that these tubes were controlled by cards with codes punched into them, and he just happened to have a hole-punched card in his pocket. He used it with the slot in the red tube, and there it was: A client dossier on one Mercedes Colomar. It was just the kind of client he'd been looking for.

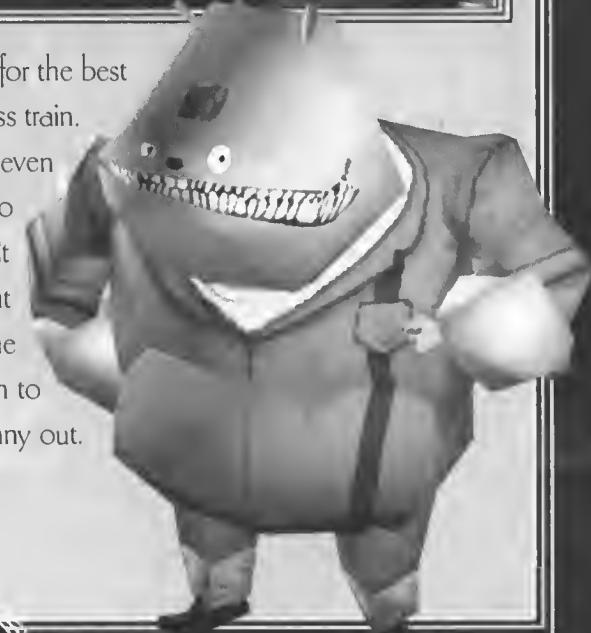
Now that he had a decent lead, he quickly got his Reaper suit and headed for the garage. He could hardly believe what had happened to his company car . . . until he remembered that Glottis had said something about further modifications when Manny brought Bruno in. Glottis had turned the standard-issue D.O.D. hearse into a scooped-out, chopped, low-riding street mobile called the Bone Wagon.





When he saw Mercedes, he knew what Heaven was, and it wasn't just because he thought this angel could save his job. She was the most gorgeous set of bones that had ever draped itself across his office chair. She gave calcium a good name. Manny thought she was too good for him, and he kept thinking it until he checked her record on his computer. It was blank! All those good deeds in the dossier had been wiped out. Manny didn't get it. She should have qualified for the best package, a ticket on the Number Nine luxury express train. But according to the computer files, she didn't even qualify for a walking stick. Manny knew there had to be a glitch somewhere; that shapely skull was built for a halo. Meche looked really depressed about what Manny had seen on the computer, and he couldn't stand her being unhappy, so he went down to Don's office to see if the boss could straighten Manny out.

Manny stayed mad at Glottis until the Bone Wagon zoomed up behind Dom's standard-issue hearse and left it spinning its wheels in a ditch. Manny then realized that he and Glottis were a team made in Heaven—or whatever passed for Heaven in his afterlife.



Don straightened Manny out, all right: Straightened him out, shot him down, and laid him out to rest. Domino was there watching, with that sick little smirk of his, as if he had engineered the whole thing. Maybe he had. Manny wouldn't mind getting fired so much if Meche got her express ticket on the Number Nine, but they took that away from him, too. Eva came on the intercom to let them know that Meche had left, saying she had a long walk ahead of her.

Manny couldn't believe it. He had just met her, and now, thanks to Manny, Meche would face the dangers of the Petrified Forest alone, on foot. And worse, the big boys downtown took a dim view of clients being mistreated; they wouldn't be content to just fire him. He didn't know what they had in mind, but he'd been in the Land of the Dead long enough to know there really are fates worse than death.

## The Long Good-Bye to El Marrow

Manny was sure Don had something deadly in mind when he locked him in Glottis' shack. Glottis had gone somewhere in the Bone Wagon, so it was just Manny and the bondo machine. Manny pounded on the door, and suddenly a strange figure appeared in the window.



He seemed to want Manny to apologize, but Manny was too angry—he wanted to get out, to get even. He knew the Department ran a crooked game, and he intended to prove it. That was all the stranger needed to hear.

This sympathetic stranger was Salvador Limones, head of the LSA, the Lost Souls Alliance. At first, Manny thought

he was a good man with a bad case of conspiracy fever, but the more he talked, the more he made sense. Meche wasn't the first soul that Manny had heard about to get a raw deal. What he said would certainly explain what happened to all the good clients Manny used to get if Dom and Don were stealing their tickets and selling them for easy money. Salvador was also

the one who told Manny about sprouting: the big boys downtown had guns that infected your bones with plant growth—a hideously beautiful, living death. Your body was covered with flowers, and you were trapped in your skull, screaming silently to get out.



Manny was even more inclined to believe Salvador when he learned that Eva was working for the LSA. His anger had cooled now, and all he wanted was to leave town and see if he could find Meche. Salvador had a secret tunnel out of town, but first, Sal wanted two things from Manny: Eggs and teeth. This wasn't as crazy as it sounds; the LSA needed long-distance communication, and Salvador wanted pigeons to do it. He preferred to train them from hatchlings, so he wanted pigeon eggs. The teeth would be more of a problem. The LSA wanted computer access to the D.O.D. files, and the computer system used dental detection security. Every time a user logged on, the computer would scan the user's teeth. If the molars matched, if the bicuspids were bona fide, then you could get into the system. Manny had the only set of valid teeth available. He didn't think Sal would let him go without taking his teeth, and Manny had grown attached to them—when your skeleton is all you've got left, you're a lot more possessive about your parts.

Manny had a pretty good idea where to get the eggs. Those pigeons seemed to hang out on the roof of the Death Building, so if he could just find a way up there from the ledge, he thought he could scare up some eggs. Manny took the freight elevator up from the LSA headquarters to the alley, still chuckling about Eva working as a secret agent right under Don Copal's nose. Maybe she even knew about the rope of ties, he thought as he climbed it, and used it as a way to sneak down to the LSA HQ when Don Copal was out of the office.



Don's office window was closed now, which probably meant that Don and Domino were having a powwow. Manny inched around the corner and over to Domino's office window and yes, he was gone. And the window was open. Now that Manny was a member of a secret revolutionary army, he couldn't pass up the chance to get any dirt on Dom, so he slid

through the window and started snooping around. He checked Dom's desk drawer and found a strange, glowing piece of coral shaped like a hook. It wasn't the sort of thing Manny expected Dom to go in for; he tended to like autographed pictures of himself shaking hands with famous dead people. And mirrors. Lots of mirrors. He spent more time in the john than Manny did the morning after the Christmas party.

Manny walked over to Dom's speed bag—it used to be Manny's speed bag—and started taking a few punches for old times' sake. He was having a good time imagining Dom's face on the bag when his third punch knocked Dom's mouthpiece off the shelf where he kept it. Manny stood there for a minute, indulging in pleasant fantasies about knocking Dom's teeth loose instead of his mouthpiece, when he realized that he was staring at one of his tickets out of town. He stuck it in his pocket and climbed back on the ledge.

His next problem was how to get to the ladder to the roof, because the ledge had been broken off below the ladder. He knew the loose end of the tie rope would reach, but it needed something heavy on the end to hook onto the ladder. He thought Dom's coral might do the trick, so he picked up the loose end, tied it to the coral, and threw it over to the ladder.





They wouldn't shoo, so he needed a loud noise, like a balloon popping. Manny also needed to get the pigeons close enough to the balloon first. So he put his dingo in the dish on the roof, and broke up the loaf of bread over the balloon. The pigeons went for it . . . and took off like a flight of bees after a honey truck. He picked up the eggs and climbed back down to the alley.

Now it was time to do something about his teeth, and Manny wasn't thinking flossing. He went through the big garage door and headed for Glottis' shack. He filled the mouthpiece with bondo from the machine, bit into it, and went back into the alley.



Manny climbed the ladder and found himself on a second ledge, which led to another ladder and Pigeonville. The little flying rats weren't interested in Sal's education program for their chicks, so Manny needed a plan to scare them away.



The secret camera from LSA headquarters was the blue eye on the wall near the freight elevator. Manny waved at it, and headed down to give the eggs to Sal and the teeth impressions to Eva so she could make a cast from them that would fool the computer. Sal was as good as his word, and after a long walk through a tunnel, Manny climbed out of a stump on the edge of the Petrified Forest.



## Demon Heart

Manny hadn't gone far when he heard a sound like a little baby crying: an 800-pound, 8-foot-tall, orange baby named Glottis.

He had got himself fired because of what he did to the Bone Wagon. For a demon, getting fired was like murder. He was created to repair cars and drive them; it was the sole purpose of his existence. To show how upset he was, he tore out his heart and threw it into the woods. Not smart, even for a demon. Maybe the Tube-Switcher Guy would have been able to continue walking around without a heart, but Glottis was different. He fell asleep.

His snoring didn't sound entirely healthy. And Manny didn't think he could get out of the Petrified Forest without Glottis to drive the Bone Wagon. Besides, he was the closest thing to a partner that Manny had, and when a guy's partner tears his heart out and throws it into the woods, you gotta do something about it.





Like everything else about this caper, it got complicated real quickly. Spiders had stolen Glottis' heart. Giant spiders. Giant *flying* spiders. Manny walked in the direction where Glottis threw the heart and found it stuck in the middle of a web taller than himself. For some reason (maybe it was all those gnawed bones lying near the web), he felt a little nervous about taking it out. Besides, it was stuck pretty well. Manny was

fed up. He had lost his job, the woman he loved was probably lost somewhere in this forest, his friend lost his heart, and, oh yeah, he was dead. In desperation, he picked up a bone and threw it at the web, where it stuck, sticking out like a handle. Hmm. Maybe if he stuck his scythe through the bone and pulled, he could tear the web or shake the heart loose.

He gave it a try, and it was starting to work. Manny backed up a little more, when—sproing!—the web broke free, and the heart went sailing back toward Glottis. Manny quickly put the scythe away and was going to see where it landed, but he decided to pick up a few extra bones first. Spare parts, you know.

The heart, still beating away, was on the ground near Glottis. Manny picked it up, dusted it off, and tried punching it down into Glottis' chest. It was like punching through a giant lump of bread dough. It sealed up after he took his hand out, and Glottis immediately sat up and started lecturing his hands about not tearing his heart out anymore, until he looked up and saw the Bone Wagon. Then life really came back to his eyes, especially when Manny asked him for a ride. Manny thought they were on their way to Rubacava, the next town after the Petrified Forest, until Glottis backed up over the signpost that showed them the way out.



## The Brass Key

Ordinarily, a broken signpost might have been a problem. But if a demon could live without a heart, maybe a signpost was tougher than it looked. It was worth a shot. Manny got out of the car and picked up the broken signpost. Just like Glottis' heart, it was still quivering. He set it down in the ground again, and—caramba! It whirled around and pointed to a clearing to the northwest.



Manny picked it up, walked a little, and tried again. Northwest was definitely the way they wanted to go. He picked up the sign and headed into the clearing to the northwest.

Things were not getting clearer in the clearing. It was surrounded by large trees, each of them with a tunnel in its trunk. Manny put down the signpost, walked into the tunnel it pointed to, and found himself coming out of a tree on the other side of the clearing. Manny had worked at the Department of Death for years, and he recognized a runaround when it slapped him in the face. Maybe the signpost needed some fine tuning. If each of these tunnels led back to the center of the clearing, what would that post do if he put it in the center? Manny saw a dark spot on the ground there and plunked the sign down. Loteria! A giant door in the earth opened wide, revealing a ramp downwards. This must be the way to Rubacava.





The sign said,



*"They'll tear you apart, bone by bone,  
And build with you a human throne.  
Their buck-toothed king will sit upon  
What once was you, but now is gone.  
This key unlocks the gates of Hell.  
Steady traveler, use it well."*

It sounded a lot like Don's memo about use of the executive washroom. Manny could see why Glottis was intimidated, but he liked the looks of that key and grabbed it. He told Glottis to go ahead, but Glottis said the road was too bumpy here. Without high lift shocks, they would never make it. Somehow Manny had the feeling that automobile shocks would be the only kind that would be hard to find in this forest. They drove back up the ramp to the clearing where Manny first found Glottis and the signpost to see where else they could go.

## Fully-Loaded, Single Barrow, Semiautomatic, Pump Action Glottis Revolver

There were two roads out of the main clearing that they hadn't explored yet. One was a road directly to the north that looked just as rocky and bumpy as the one underground, and the other was a road off to the northeast. It seemed like their only hope, so they set off down that one.



Manny was a city kid, so ordinary forests were a little scary for him anyway. And demon-haunted Petrified Forests really weirded him out. But this new area was unusual even for the Petrified Forest. A large tree had been filled with pumping machinery and hooked up to a giant motor and storage tank. There were four pumps on the outside, two on the right, two on the left, that pumped marrow into the storage tank

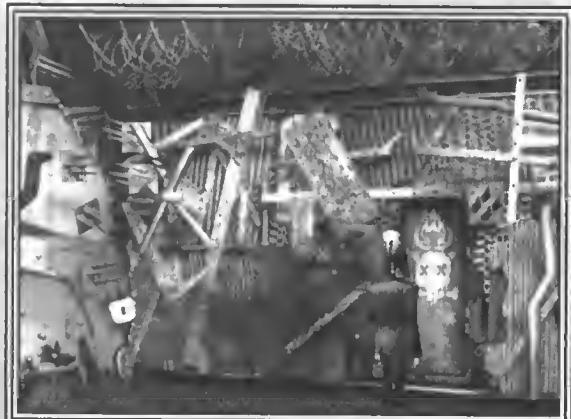
through lines on the ground. (In the Land of the Dead, tree marrow is used as a building material). On top of the tree was a large balancing wheel, kept in motion by the motor and controlled by a switchbox next to the tank. Manny got most of this information later from Glottis, but when Glottis first showed up after parking the car, he was pushing a wheelbarrow full of stones and muttering something about modifying it to make a go-cart.

Manny didn't see how any of this was getting them to Rubacava, so out of boredom, he turned off the switch that controlled the balancing wheel. Glottis immediately did what he does best, panicked, and told Manny that turning off the balancing wheel could cause the tree to fall over. Then he took a good look at the four pumps, and somehow figured out that they would make good shocks for the Bone Wagon. Glottis had an odd genius about that kind of thing. Of course, once he figured out that the pumps would make good shocks, he wanted to knock the tree down, and took some of the rocks from the wheelbarrow to hang on the balancing wheel, hoping to tilt it off balance. Just for grins, while he was up there, Manny turned the wheel on again and watched Glottis spin around for awhile, but other than making the tree shake, it didn't do much.

Manny noticed that each pump had a slightly different rhythm. If he could get the pumps on the left side working together, and those on the right working together as well, the tree might get shaken apart by the conflict between the two sides. But the trick was getting the pumps coordinated. Manny thought that maybe the lines from the pumps might affect their rhythm, so he pushed the wheelbarrow until its front wheel was resting solidly on one of the lines on the left and, sure enough, one of the pumps on the right stopped working. With a little bit of wheelbarrow experimentation, he was able to get the pumps on the right in sync. He then pushed the barrow forward until it cut off the line on the right, and soon got the left-hand pumps synched as well.

Unfortunately, it wasn't good enough. The tree was a lot shakier, but still vertical. It was probably that balancing wheel. Then Manny remembered how heavy Glottis was, and what funny noises he made spinning around. He turned the switch off again, and Glottis obligingly climbed the tree with more rocks. When he was all the way up, Manny flipped the switch, and Glottis went into orbit. It wasn't the kindest thing to do. Manny promised himself he'd buy Glottis a socket set when they got back to civilization.

## Just Because I'm Dead, Doesn't Mean I Want to Be Damned.



Glottis was reasonably cheerful again after putting on the shocks—automotive repair always did that for him—and they could now drive over the bumpy part of the underground road. They arrived at a large gate with a padlock that looked like the brass key would fit, but Manny wanted to check out what was on the other side first. Glottis was really freaked out because he said it was demon beavers, but Manny

thought, how bad can they be? I'm not made of wood; they can't chop me down. He thought Glottis might still be dizzy from the tree pump.



the poem was about.) Manny still had the Tube-Switcher Guy's fire extinguisher, and thought it might do some good, but he would need to catch the beavers off guard to use it.

There was a little path to the left of the dam that led to a big rock Manny could hide under. A beaver followed him and waited on top of the rock. He could smell Manny, but he couldn't see him. Now all Manny needed was some kind of lure to get the beaver into the river where he could spray him with the extinguisher. Maybe if flaming demon beavers lost their flame in tar, they couldn't swim through it, and they might die, or at least be out of action long enough for Glottis to get Manny across the dam in the Bone Wagon. Or maybe Glottis and he could go back to El Marrow and apologize to Don Copal. Manny decided he'd rather face flaming demon beavers.

If the beavers were after his bones, then maybe they'd run after one of Manny's spares that he picked up at the spider web. He threw one out in the river, and his little amigo on top of the rock dove out after it. Manny whipped out the extinguisher and let the buck-toothed bone bandit have it. The beaver dropped to the bottom of the river like Manny's heart sank when Meche walked out. Maybe Manny couldn't hang on to Meche, but he sure could exterminate flaming



demon beavers. He took out two more the same way, just to be sure, then unlocked the gate and climbed back in the Bone Wagon. Manny was more than ready to kiss this forest goodbye.

## Destination: Rubacava



soul. No, she must have made it out. He would find her in Rubacava.

The sun hadn't burned away much of the mist when they reached the outskirts of town. All Manny could see was one old building with a giant cactus on top. He left Glottis in the parking lot and told him he had to find a place to stash the Bone Wagon. Glottis didn't take to the idea too well, but Manny didn't have time to listen; he had to start questioning the locals.

Manny went up one flight of stairs from the parking lot so he could get a better look around. All he could see was more fog. There had to be more to the town than this. He walked off into the fog, and the next thing he knew he was walking on the fog, or rather, falling through it, down through moist grayness until black waters closed over his head.

As Manny and Glottis drove out of that eerie forest, the first light of dawn was beginning to peek through the mist. Manny took that as a sign of hope. If he made it out of the woods, maybe Meche had too. Of course, she didn't have Glottis. Or the Bone Wagon. Or a fire extinguisher. Manny was trying hard not to think of her as beaver building material, as just another damned



When he came to, he was looking upward at a grizzled yet kindly face with a rueful smile and an eye patch. Manny soon learned this was Dockmaster Velasco, who had rescued him from the depths of Rubacava Bay. Manny was going to thank him, but Velasco seemed more interested in checking out the Bone Wagon, so Manny left Velasco and Glottis to talk chrome and engines and went on up the stairs to see if anybody was home.



her picture, and she looked pretty, but Manny still felt sorry for Celso. How pitiful to be stuck in a dead end job, mopping away, waiting for a woman who might never show up. Manny promised to help him find her.

When Manny left the automat, the fog still hadn't lifted, so he went down to talk to Velasco. He showed the old sailor the picture of Celso's wife, and Velasco said she had sailed off with another man weeks ago. He even gave Manny his logbook to prove it. Manny had a feeling that Celso was not going to take this well. He showed Celso the logbook, and he just shrugged and handed Manny his mop as he walked out the door. Manny decided that he didn't really have anything useful to do while waiting for Meche, so he started mopping.

# Year Two

## Café Calavera: Everybody Comes to Manny's



That mop turned out to be pretty lucky for Manuel Calavera. A lot of breaks came his way, and one year later he owned the building—except it wasn't the automat anymore. It was Café Calavera, one of the hottest spots in town. At least, that's what the advertising said. Tonight the action was kind of slow, except for the casino. Even the Day of the Dead couldn't diminish the lure of the fast buck.

Manny's feelings about the Day of the Dead hadn't improved, even though life was high here in Rubacava. He found himself staring out to sea, remembering Meche, and wondering what had happened to her. Surely if she came to town, she'd see the Café's big sign and stop by.

Moping on the balcony wouldn't run the club, though. Manny walked back into his office and looked around. He'd come a long way since he'd fled El Marrow through that underground tunnel with Salvador Limones. To remind himself of that, he picked up his letters from Salvador off the table.

It was always good to hear from Sal, and Manny wished him good luck in his fight, but he had other worries now.





As he walked downstairs, he remembered one of them—Lupe, the coatcheck attendant. She was a sweet kid, but she took her job *far* too seriously. For instance, when Manny had talked to her this evening, she was nattering on about a system she'd worked out for keeping track of the coats. He told her he'd be back later, and walked out the front door for some air.

The place looked a lot better since he'd remodeled, he thought. It gave the old joint a touch of class. Manny had even added safety features—for example, the guardrail around the patio to keep the customers

from taking the fall he had the previous year. He walked down the stairs to check out the new

railing, when—well, weird stuff sometimes happens here on the Day of the Dead, or maybe Manny had just been working too hard.

Over near the railing, he thought he saw Meche looking out over the harbor. He seemed to hear her voice, telling him how lonely she'd been, how difficult her journey was—and how it was all his fault.





Manny looked again and realized it was only a spooky raven sitting on the sightseeing binoculars. It flew away down the cliff toward the harbor, and as Manny watched it through the binoculars, he saw a ship about to leave the harbor. This time he really *did* see Meche, with Domino Hurley, who seemed to be enticing her up the gangplank. Manny ran down the hill to the dock and jumped for the gangplank as the ship slid away from the pier. He would have made it, but Meche appeared in the doorway with a bottle of champagne: Maybe she was unclear on how you launch a ship. Maybe the night was too dark and she didn't see Manny. Or maybe she really did hate him, and intentionally pitched the champagne bottle to bounce off his skull. Somehow, as his fingers slipped off the edge and the dark harbor again jumped up to meet him, none of it mattered . . . .

## Boppin' at the Blue Casket



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As Manny clawed his way back to consciousness, he found himself staring once more into the eyesocket of Dockmaster Velasco.

Velasco told Manny that Meche's ship was going to the End of the World, and the only ship in port also headed that way was the *Limbo*, an old cargo tug. Manny told Velasco he was ready to sail. Velasco looked incredulous, and informed

Manny that it was a working ship, not a luxury liner. Manny said he was ready to work, but the

old sailor insisted they already had a full crew, except for one job Glottis might fill if he could bring his own tools.

OK, Manny said, if we can get Glottis some tools, then can we board? The old salt hemmed and hawed and said there was an opening for only Glottis; everybody else was already aboard, except for one guy. Who was the guy who hadn't boarded yet?

He was Naranja, apparently some kind of cook. Heck, Manny ran a restaurant, he could replace a cook. Manny asked straight out: If Naranja didn't show up, could Manny replace him? No, said Velasco, Manny had to have a union card.

Manny was getting confused, so he ran it down one more time. If he could get Glottis some tools, if Naranja didn't show up, and if he could get a union card, *then* they both could board.

There were more questions. Where could he get tools for Glottis? Glottis had to have authentic SeaBee equipment, and one could only get that from a SeaBee. Where was Naranja? Velasco obviously didn't know. And how could Manny get a union card? Well, he couldn't. Not before the ship sailed in the morning, anyway. Velasco hinted, though, that nobody looked too closely at how authentic the union card was, but when Manny asked where he could get a fake one, Velasco clammed up.



For something sleazy like a fake union card, the dive to check was the Blue Casket—a hangout for beatniks, radicals, poetry lovers, and other untrustworthy types. Manny left the docks and headed through the hub over to the Casket.



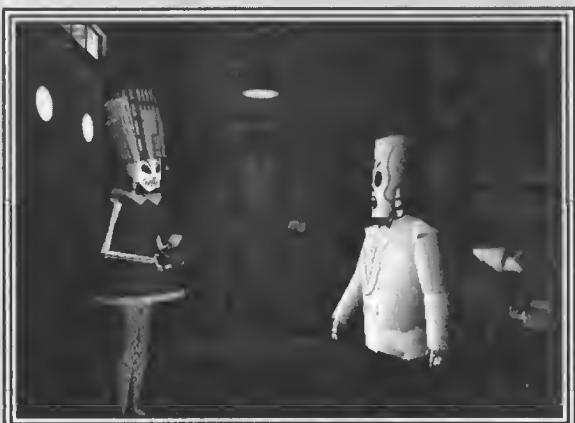
He took one last breath of clean night air and opened the Club door. The stench of bad liquor and stale hookah smoke assaulted his nostrils. Manny tried talking to some of the locals, but they weren't buying it. They knew he was a club owner. They pegged him as "the Man." Or at least someone on close speaking terms with "the Man."

Manny headed back to the Club's office to see if Olivia could help. She owned the place, and was always a little extra friendly to Manny, if you know what I mean. Not that he would ever do anything about it: she was Maximino's girlfriend. Maximino owned the Cat Racing Track, and pretty much owned this town. So far he had displayed a friendly tolerance of Manny, and Manny didn't want that to change.

Come to think of it, Manny realized, he was on speaking terms with "the Man."

Standing outside Olivia's office door was Manny's buddy Lola. Lola was a freelance club photographer. You know—the one who takes your picture when you're out with your date, so later when she walks out of your life, you can sit staring at it for hours, wondering what went wrong. Manny thought Lola was young, sweet, and not too bright: in addition to developing her own photos, she had developed a crush on Maximino, and everyone knew he was bad news.

Lola confirmed Manny's take on her intelligence by telling him she was trying to get a picture of Olivia and Nick Virago together. Nick was Maximino's lawyer, sleazy as they come, but brilliant. Olivia could afford to fool around. Maxie was crazy about her, and Nick was just too much of a thief to resist the easy pickings. But Manny knew Lola was asking for big trouble in



trying to gather such evidence, and the way Nick ran after her when she took the picture worried him. Nick would never let her reach Maximino. Too bad. She took good pictures and tried to make people happy.

Manny could tell Olivia would be no help. She was in her radical mood; that is, she saw him as the Establishment. She always got radical after being with Nick. It was as close as she came to feeling guilt. Suddenly the whole phony "more-revolutionary-than-thou" atmosphere of the place sickened Manny. He went to the closest table of radicals and showed them his letters from Sal. That did it. Now he was Mr. Cool.

Big whoop.

Manny decided his next stop would be the Dry Docks, to talk to his SeaBee friend Terry about getting tools for Glottis. He knew the Bees had been having union trouble, and he noticed that the radicals had a book on labor organizing. Before he left, he borrowed the book to get him in good with Terry.

## Bee Attitudes & Charlie's Angles



Terry a favor by giving him that book. It didn't get Manny any tools, because once Terry had the rhetoric down, he started organizing a strike. Police Chief Bogen cooled down the situation by throwing Terry in the cooler. Now Manny had to find Terry a lawyer, but he'd already stayed away from his club too long.

Besides, he had an idea about that phony union card . . .



was just one of those lowlifes he was hoping to see. As Manny walked back in, he checked with Lupe to make sure no one important had come by, and then strolled across the lobby and down the stairs to check in with Glottis.

Glottis was preoccupied with his piano. Manny hated to have to tell him they'd be leaving town. Glottis had found a home here in Rubacava.

And he hardly ever talked about putting racing stripes on the piano anymore.

Manny was proud of his club, but it required some supervision. Police Chief Bogen stopped by at least once a night, and Manny had to make sure he was sufficiently "lucky" at the roulette wheel to keep him from shutting the club down. Manny also had to keep the club well-supplied in liquor, and to play the gracious host—or not-so-gracious, in the case of the lowlifes who ran up unpaid bar tabs. But tonight, it



Manny glanced quickly behind the bar. Everything was in order. Well . . . except for that bottle of Gold Flake Liqueur, which felt cozier in Manny's coat. He wanted that with him if he was leaving town. Before Manny could split, though, he had to look in on the casino to see if his lucky card had turned up.



Manny had warned Chowchilla Charlie to stay out of his place unless he paid his bar bill, but he had a feeling that bad penny would keep turning up. As he came through the casino door, Manny saw him, but for once, maybe that 5-foot-nothing of a loser in a cheap suit would do Manny some good. He slid into Charlie's booth and started putting the squeeze on.

Manny asked what Charlie was doing at the Café Calavera, and Charlie gave him some song and dance about getting kicked out of the cat tracks for playing the kitties with fake betting stubs. Charlie had his own little pocket printer—far too handy for a small-timer like him. Manny confiscated it in lieu of his bar tab payment.

What else could he counterfeit? Manny asked.

"Nothing," Charlie mumbled. Then, when he realized that was the wrong answer, he said, "Everything." Manny didn't feel like dancing with him anymore, so he asked outright about union cards. Charlie made Manny a deal. Maximino had a suitcase of Charlie's money stashed away at the High Roller's Lounge, he said. Charlie would make Manny a union card if Manny would bring Charlie the suitcase. He even gave Manny a VIP pass to get him into the Lounge.

Charlie's story stank almost as bad as his cheap cologne. Oh, yeah, if Charlie had a suitcase of money, Maximino could take it away from him. Charlie could get mugged by a Boy Scout on crutches. But Charlie with a suitcase full of money? Money avoided Charlie like—well, like everybody else avoided Charlie. Now it was Manny's turn. He left Charlie to nurse his delusions of adequacy.

Manny couldn't resist showing Glottis the VIP pass. Manny couldn't see what was so special about the High Roller's Lounge. It was just a bar like his—with 10 times the decorating bill and twice the business. But Glottis was behaving strangely. He looked at the pass like it was some kind of Holy Grail, stammered something about his "problem," and then disappeared. Literally. Demons can do that.

It hit Manny like a bag of kitty litter: Glottis had a weakness for racing. It was part of his makeup. When they conditioned him to work on cars, to make sure he'd do a really good job, they gave him an addiction to speed—that is, to things that go fast. He needed them. The only reason he didn't spend every day at the track was that they wouldn't let an ordinary demon in there. But, thanks to his buddy Manny, Glottis was now a VIP demon.

Swell. Now Manny had to find a suitcase full of money, get Terry out of jail, and convince Glottis to stop doing something he was addicted to. Oh yeah—and find Naranja to put him out of the picture. Somehow. Manny wasn't going to get much sleep that night.

## The Incident at the High Roller's Lounge: Morgues, Metal Detectors, Lawyers, and Litterboxes

Lupe stopped Manny on his way out of the club: Lola had left an envelope for him, but it was empty. Either Lupe was a little more disorganized than usual, or someone was on Lola's trail, removing evidence. Manny smelled a big rat. No, he thought, that's not fair to rodents. He smelled a lawyer.

Glottis had headed to the High Roller's Lounge, so maybe Manny should, too. Nick Virago hung out there, and, unfortunately, he was the only lawyer Manny knew. Plus, the Lounge was also where Charlie's purported suitcase full of money was. If it existed.



Manny walked down to the elevator. He needed the long walk over the Blimp Bridge to High Roller's to think about where to find Naranja. Where would a sailor go on leave? Normally, he'd have said the Rusty Anchor Bar & Grill, but the police had closed down that dive. What else do sailors like to do? Of course! Get tattoos.

(Well, there were other things, but they usually got tattooed first. Go figure.) So Naranja would keep. He was probably stuck for hours at Toto's Scrimshaw Shop. Toto worked slowly.



On his way to the bridge, though, Manny passed the Morgue. Membrillo the coroner was a steady customer at Café Calavera. He seemed to find his job pretty depressing. When Manny first came to the Land of the Dead, he wondered what use there was for a Morgue, but he learned that some of the Dead were deader than others. And Membrillo said there were more sproutings every day: Someone was getting handy with those sprouting guns.

As he thought about Membrillo and the Morgue, Manny suddenly thought about Lola, and a cold chill ran up his spine. Nick had looked pretty desperate. Manny stopped in at Membrillo's. Lola wasn't there, but Membrillo seemed to be hunting around on a sprouted corpse. He asked the coroner what he was looking for, and in his own morbid way, Membrillo indicated he was searching for identification. He complained about his primitive equipment. Something like an X-ray machine or metal detector would have helped. Or a weed whacker.

Now that he'd eased his fears about Lola, Manny could concentrate on the High Roller's Lounge and dealing with his other problems. At the far end of the bridge, he passed the Security Station stairs and descended one flight to the betting windows. If he had time, he'd drop into the Security Station later and say hello to Carla. She filled out a uniform nicely, and night-shift security for the gateway to the Land of the Living was a lonely job.





The hallway to the High Roller's Lounge elevator lay just left of the stairs. Manny had no trouble getting in. Whoever guarded the door was busy elsewhere.

He soon discovered what preoccupied the staff: Glottis was there, glued to the little table TV that broadcasted the races and slugging down drinks like he expected the bar to run out of liquor. At the rate he was going, it was possible.



Manny went to check out the Kitchen. In the restaurant/nightclub business, the kitchen hides all the secrets: its cleanliness, the food quality, even the kinds of knives, spoke volumes about a venue's profitability and management philosophy.

Besides, it's a good place to sneak a snack.

The first thing Manny noticed was a huge demon rolling an empty wine barrel to an elevator—en route, apparently, to the Basement.

Manny noticed a really nice turkey baster and couldn't resist picking it up. His chef would love it, and Maximino probably had 20 of them.

Then one of Max's snooty French waiters showed up to scold him for being in the Kitchen. Manny didn't want the waiter to report the missing baster, so when the waiter entered the Pantry, Manny shut the doors and stuck his scythe through the handles to lock him in.

After a quick trip to the john, Manny noticed Glottis draining the wine cask. The empty barrel reminded Manny that he wanted to check out the Basement in case Charlie's suitcase was there. He tried to get past the demon to enter the elevator, but the demon wasn't going for it. If Manny could hide inside the cask, he might be able to get that demon to carry him down, but the cask was sealed tight.



After confronting a French waiter and a demon, Manny figured he'd worked his way up to a lawyer. Nick was just around the corner. Manny told Virago his friend who was in jail needed a lawyer. Nick started fishing for compliments, and Manny really wanted to get Terry out, so he said he wanted the very best lawyer, and that Nick was the best he knew. Nick wanted Manny to humiliate himself before he kissed him off.

But Manny was desperate, and finally threatened to tell Maximino about Olivia and him.

Nick had been fiddling with his cigarette case, though, and something had dropped from it to the floor. As the lawyer retrieved it, Manny had noticed it was a key. Anything Virago had a key to probably was profitable. Or maybe it had to do with that empty envelope from Lola.

When Manny examined the cigarette case, though, it was empty. Maybe it had a secret compartment. Manny needed to consult someone good at finding hidden compartments—someone like Security Officer Carla.



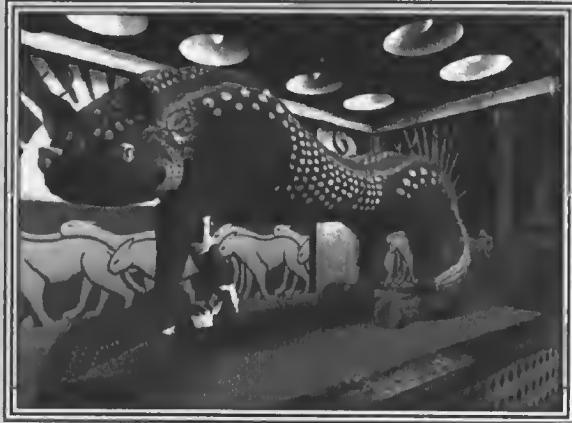
Manny told Carla some cock-and-bull story about finding the case under her desk after some wild-eyed stranger had left it there. Manny thought it was funny, but Carla thought it was a bomb, so she exploded it in her bomb-disposal unit. Fortunately, the key survived.

Membrillo had put a bug in his ear about metal detectors, so Manny went over to check out the one by the escalator to the Land of the Living Blimp. It wasn't quite right for Membrillo's purposes, but Manny must have set it off: an alarm rang and lights flashed. Carla asked Manny to put his stuff on the desk, and then came over and scanned him with a handheld metal detector. Manny passed, and Carla complained about missing out on a strip search.

That sounded like fun. Besides, if she got close enough to do a strip search, Manny might be able to lift that metal detector for Membrillo. If things got dicey later with Seaman Naranja, Manny might need a Morgue attendant who owed him a favor. He needed to conceal some metal on his person to set off the alarm. The most painless way would be to drink Gold Flake Liqueur and stand under the escalator metal detector again.

That got Manny into the back room, but the strip search wasn't happening. Carla got to talking about her childhood, a subject of endless fascination for her. Manny didn't share her enthusiasm. His insistence on talking about the metal detector really aggravated her, and she threw it out the window—down into the swimming pool-sized litter box.





A plaque related facts about its death on the racetrack after a blimp accident in the second week of racing season.

The litter box was behind the hall with the stuffed cat. The smell was enough to kill you, but Manny was denied that mercy. He was already dead. He couldn't see the metal detector, and he was not about to go digging.

There had to be a way to find it, but the smell

was making him dizzy and he couldn't think. The only other things in the room were some big cans of cat food and a big can opener. Hey, Manny knew of a can that needed opening, so he grabbed the opener and made tracks to the High Roller's Kitchen.

He'd give that elevator one more try. Glottis had drained that barrel, so Mr. Tall, Green, and Ugly should be running it down to the basement any time, now. Manny used the can opener to open the cask, and then hid inside. Soon his barrel was rocking and rolling down the elevator.

Why such a big litter box? The cats in the Land of the Dead are the size of horses. They're also colored like an abstract painting by a schizophrenic artist. Manny saw one (a cat, not an artist) after he ran down the Security Station stairs and then the betting window stairs on his way to the litter box. Olivia's favorite cat, Sanspoof, was stuffed and displayed in a case nearby.





When the demon was gone, Manny hopped out. No luck. If Charlie's suitcase was here, it was behind a stack of barrels, or inside a barrel, and Manny had neither the time nor the energy to look for it. He could always threaten Charlie with physical abuse to get a union card. Of course, knowing Charlie, that might not work . . .

But why should he even think about Charlie when there was a forklift staring him in the face? Manny had always wanted to drive a forklift. Maybe Glottis could convert it into a stretch limo—if he ever sobered up. Manny wrestled it into the elevator. On the way up, however, he noticed another floor sandwiched between the Basement and Kitchen levels.

By a series of maneuvers, Manny positioned the forks on the lift under the elevator gate. Then, as the mystery floor went by, Manny drove forward, shoving the forks under the gate and into the passing hallway. Manny jumped off of the forklift and activated the lever. Manny did find a suitcase on this secret floor, but it was full of something far more valuable than money: it held hundreds of tickets for the Number Nine Express.

Salvador would know what to do with this bag, but Manny should have known he'd never get the chance to show it to Sal. As he left High Roller's, there was Charlie—looking mean and talking tough. Manny couldn't figure where Charlie had rented the *cojones*, but, given his mood, now was no time to play hardball with the little forger. He gave him the suitcase. Strangely, he also had acquired a sense of honor. He left Manny holding a union card.

Time to check out the litter box one more time. Maybe one of the big cats had scratched the metal detector up to the surface. But it looked pretty much as it had when he'd left. If only it were his scythe that was lost down there, and he could use the metal detector to find it. Wait a minute. Manny leaned out over the platform and waved his scythe around. Sure enough, the metal detector started beeping. He soon had it out of the grit.



## Farewell My Lola (Key Lengua)

Manny couldn't get the key and Lola out of his mind. There had to be some connection. He'd seen a key like that before, but where? Then he remembered—Velasco's key ring. As dockmaster, Velasco maintained the Lighthouse, and the key that opened it looked just like the one in Manny's pocket. He passed the stuffed cat again, and passed the stairs on his way to the exit.

It was a quick walk over the Extendo Bridge, up the ramp to the hub, and over to the Dry Docks. Manny cast a guilty look at the SeaBees as he walked by, and promised himself he'd find a way to get Terry out of jail. He continued down to the Lighthouse.



The key worked, and Manny was almost sorry. There was Lola, lying on the platform—covered with deadly blooms. Her mind was wandering. Manny couldn't get her to tell him where the blackmail photo was.

She carried on about having a crush on him, and asked if she stood a chance. Manny turned away. He couldn't tell her the truth, and it was bad karma to lie to a dying woman. A cold wind blew in from the sea, and suddenly Lola was just a scatter of petals drifting down to the waves, floating off on the dark sea into the night, away from pain and a city filled with lies.





All Manny had left of Lola was the compulsion to find that photo for revenge against Nick Virago and the memory of petals on the wind. But Lola had left a souvenir behind—a plastic tile etched with a tongue, the word “Lengua,” and the number 22. Lupe had babbled something about using leftover tiles in her inventory system. But right now Manny needed a drink. Bad.

The closest bar was the Blue Casket. Sometimes Olivia kept a spare bottle in the Kitchen. The waiter was emptying hookah water into the coffin shooters. Manny knew that recipe: The hookah residue gave the shooters an extra kick—usually the kind that knocked you out. Now, if he ran into Naranja, that might be an interesting tactic. Manny suctioned some hookah water from the sink into the turkey baster, just in case.

After smelling the hookah water, Manny didn't feel like drinking anything, so he just went back up the elevator to his Café. He showed Lupe the tile he'd found, and she brought out a woman's jacket he thought was Lola's. But it held no camera, and no photo either, just a slip of paper with the words “Rusty Anchor.” It was a hint, a clue. Nick had muscled Lola out of her chance to be a real photographer, but maybe Manny could still use the photo to make Nick do the right thing for once in his sleazy life. Lola would have liked that.



## The Case of the Scrimshawed Sailor



to the Ninth Underworld, Toto moved in.

To call Toto's operation sleazy would be an insult to sleaze, but he knew his scrimshaw, and when Manny got there he was drilling a mermaid into Naranja's arm.

Naranja was taking liberal shots from the sailor's anesthetic, a large bottle of Old Grand Dead. He looked big, mean, and stupid, so punching him out or convincing him to miss his ship were out of the question. That left the hookah water. If Manny could sneak it into a drink, Naranja would be on ice for at least 12 hours. Speaking of ice, Manny needed some cooling off. Toto kept the place like an oven. He strolled into Toto's back room to look for beer in the refrigerator.

No such luck. Not even anything in the vegetable crisper. Toto yelled at him for even checking: Leaving the refrigerator door open strained its motor, and because one ancient generator powered the whole place, it slowed Toto's scrimshaw needle. The pain from that managed to cut through even Naranja's alcoholic fog.

The words "Rusty Anchor" reminded Manny that he had to check up on Seaman Naranja. Toto's Scrimshaw Tattoos was located on a dilapidated pier south of the Extendo Bridge, inside the chimney of a deserted factory. Cities in the Land of the Dead don't sprawl; they just build over or reuse relics of the past. When whoever had run the factory had moved on



That looked to Manny like a distraction. He propped open the refrigerator door with the crisper, and then scuttled back to Naranja. His trusty turkey baster put the Mickey in the bottle, and before Toto could pick his pocket, Naranja had passed out.

He looked out for the night, but he was tough, and Manny didn't want him showing up at the last minute to take that berth on the *Limbo*. If only Velasco believed Naranja was permanently out of the picture, sprouted in Membrillo's Morgue, the *SS Limbo* might set sail early.

Membrillo—who would be Manny's best buddy when he gave him Carla's metal detector! It all came together. All Manny needed now were Naranja's dog tags. He lifted them easily off the sleeping body.

Toto was on the phone. Manny was about to leave when he remembered Lola's clue. Maybe Toto, with so many sailor customers, knew something about the Rusty Anchor. When Manny asked him, Toto checked his book of scrimshaw designs, and out fell a photo. Manny thought that was it, but it was only a cat race photo—specifically, the famous race when Sanspoof had died on the track. From the photo, he could tell it was Tuesday—Kitty Hat Day—and the sixth race.

This must be the next clue. These photos normally were kept in the race track archives, in the room opposite the betting window. Any patron who doubted the outcome of the race could take their betting stubs there and Doug, the archivist, would

find the photo. Manny knew Lola sometimes moonlighted as race photographer,

and he suspected she'd switched photos. But the only way to get the blackmail photo from Doug would be to come up with a betting stub for the Sanspoof race. Of course! Chowchilla Charlie would come through again.

After paying a visit to Coroner Membrillo and dealing with the Naranja problem, Manny finally would track down the missing photo.



## Give My Regards to Rubacava



some tool to pry Glottis loose from the High Roller's Lounge. And, of course, take revenge on Virago—but he had some thoughts on how to accomplish that.

Manny could have taken the photo to Maximino, but he wasn't sure about the cat track boss. He might be a kill-the-messenger kind of guy. But if Manny could find the photo and take it to Nick, he was sure he could talk the lawyer into springing Terry. Helping a radical labor leader would really get under Nick's skin: For him, *pro bono* was a dirty word. It might even lose him his cushy job, because Maximino controlled the docks, as well.

Manny could almost hear Lola laughing.

When Manny got to the track, he whipped out Charlie's little device and programmed it. The plaque under the stuffed cat told him it had been the second week of the season, and the photo told him it was Tuesday and the sixth race. Doug had the photo. Fortunately, he didn't look too closely, or he would have seen Sleazy Shyster and Hip Chick neck and neck.

Membrillo was so happy with the metal detector he almost smiled. As he tried it out on one corpse, Manny put Naranja's dog tags on another. Worked like a charm. As soon as he found the dog tags, Membrillo (ever the conscientious civil servant), was on the phone to Velasco. Manny had his job on the ship. Now he must free Terry so Glottis could get his tools, and then find



Manny found Nick at his usual table at the High Roller's Lounge and laid the photo on him. Maximino would kill Nick if he ever found out—and now Nick knew Manny knew about Lola. And Manny knew that he knew what Manny knew. The new news was that Terry's time in jail was old news. Terry was happy, and the SeaBees laid down their tools. Glottis would have to pick them up later since they were too heavy for Manny.

Now to get Glottis to stop betting. Oh, sure, he'd stop eventually, when he ran out of money. Wait a minute. Where was Glottis getting money to begin with? He must be using money from the club. After all, he was Manny's partner. Manny knew how to dry up that supply real fast.



of numerical controls on the right. Manny pushed the bottom right button on the circular segment (that was the table Bogen always played), and the magnet button on the far right that would change the number from 2 (Bogen's favorite number). He enjoyed watching Bogen lose. It was almost worth losing Café Calavera.

And so Glottis and Manny left Rubacava as a pair of common seamen. Glottis had his tools, Manny had his old friend the mop, and somewhere out ahead was a little bit of heaven called Meche.

Manny's desk had a hidden panel that controlled the roulette tables—in particular, Chief Bogen's favorite table. It was set always to come up on 2, because that was what the chief always bet, and that kept him from raiding the joint. But now Manny wanted the joint to be raided—to cut off Glottis's funds. The roulette controller had two segments—a circular one on the left that designated which table would be affected, and a series



# Year Three

## A Brief Stay in Puerto Zapato

Fate is a fickle dame. You never know whether her purse holds a C-note or a blackjack. As Manny pulled into Puerto Zapato a year later, he was on top of the world. He'd started out taking Naranja's job as cook aboard the *Limbo*. How could he have known the crew would like his *chiles rellenos* so much they'd make him captain? He was sure Meche would be impressed as he showed her the sights of Puerto Zapato.



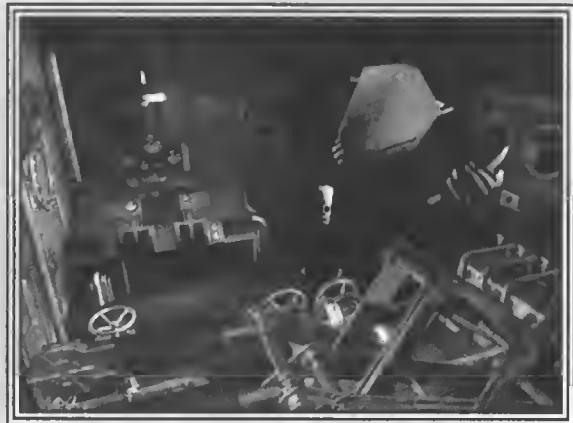
The crew had spruced up ahead of him—also begonia'd up, gardenia'd up, and (mostly) daisy'd up. Someone aboard was running loose with sprout guns using Manny's crew for target practice. Manny took it very personally—especially when whoever it was started chasing *him*.

But he never saw the sights of Puerto Zapato. And when he caught up to Meche, she wasn't exactly impressed. But we're getting ahead of our story.

Manny was still dumb and happy as a kid with his first yo-yo as he headed for his cabin to spruce up for shore leave.



Suddenly a door opened, and a mammoth arm shot out and pulled him in out of the way.



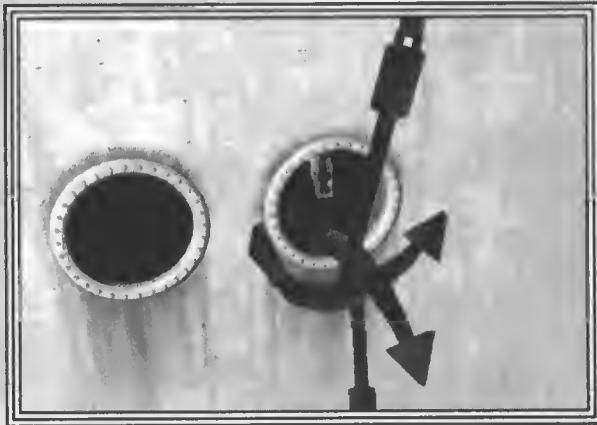
It was Glottis, of course. He'd heard the ruckus as he worked in the engine room. Now they both listened in horror as the thugs in the hall discussed the bomb they'd planted outside the engine room door to blow up Manny's ship. One of them had to think of something, and it wouldn't be Glottis. The room had no other exit (they wouldn't fit through the portholes), and the only things Manny had to work with were

the port and starboard engine throttles and the buttons controlling port and starboard anchor chains. Say, he could just pull up the anchor and have Glottis chase the gunsels with it. If they were lucky, and their attackers were stupid enough to drop their guns, that would work—right up until the bomb went off. No, the problem was the bomb. Manny and Glottis couldn't disarm it, so they had to figure how to get away from it.

The only way to do that was to cut the ship in half. No, really. Better to risk floundering in the water than being blown to bits. And if the anchors were all Manny had to use, they'd have to do.

First, he used the starboard engine (that's the right-hand engine to you landlubbers) to turn the ship left. This tightened the starboard anchor chain and put some slack in the portside anchor chain. Then Manny raised the anchor and lowered it again. It dropped straight down and hooked around the portside anchor. He had a loop. Now to draw it tight. Manny crossed the engine room and pressed the button to raise the portside anchor. The other anchor came with it. Then he whipped out his scythe and pulled in the anchor to hook it in the porthole.





To assist the ship in tearing itself in half, he'd start the job. Manny lowered the starboard anchor, cutting a hole in the boat.

He just needed some motion to finish the job. Manny pulled both engine levers toward him, putting the ship in full reverse.

And that's how, after following Salvador's map until they ran out of gas, Glottis and Manny found themselves on the bottom of the ocean.



## The Big Deep

Once Manny convinced Glottis they wouldn't drown, there wasn't much to do except stay near the foundered ship's light, which kept sea monsters at bay. They'd have to find a portable light source if they were ever to get away. And then along came Chepito.



Chepito had been at the bottom of the sea a long time—too long. He sought the giant pearl supposed to be in this part of the sea. But Glottis and Manny could see it—and Chepito, too, as he carefully walked a circular path around the pearl and back to them. He seemed to think the pearl was the moon. He was loony all right, but they didn't care about that. They wanted Chepito's lantern; it would keep back the monsters and give them mobility.

But it was attached to Chepito. If they stuck with him, they'd end up walking in circles. He needed a good reason to go where they wanted him to, and Manny figured the pearl was as good a place as any to start.

He engaged Chepito in a little friendly banter, and then stopped talking and grabbed him. Manny knew he couldn't intimidate Chepito, but Glottis could intimidate anyone who didn't know him. Manny turned and handed him to Glottis. Now they had a portable lantern with Chepito attached.



When they reached the Pearl, they discovered another interesting item—a submarine. If they could hitch a ride on it, they might reach their next destination—the End of the World. But Manny and Glottis wouldn't be the only passengers. A ship was passing overhead and most of the passenger list seemed to be in for a swim—the kind you take when somebody throws you overboard.

Next, a huge purple octopus emerged from the sub and neatly snared each passenger, shoving them all in. Apparently the octopus navy had an aggressive recruiting program. Manny had an uncomfortable feeling this might have happened to Meche.

If Glottis and Manny were to sneak onto that submarine, they needed a distraction. All they had was Chepito. Manny noticed some barnacles nearby. Manny would be safe (no barnacles on him!) but Chepito was covered with them. Manny lured him to the barnacles, walked through to show how safe it was—and Chepito was trapped.



No time for regrets. Glottis had jumped on the back of the sub already. Manny joined him there, and they were off to the End of the World. It seemed the longer he chased Meche, the more people got hurt, and he had a feeling his own time for pain was coming around.



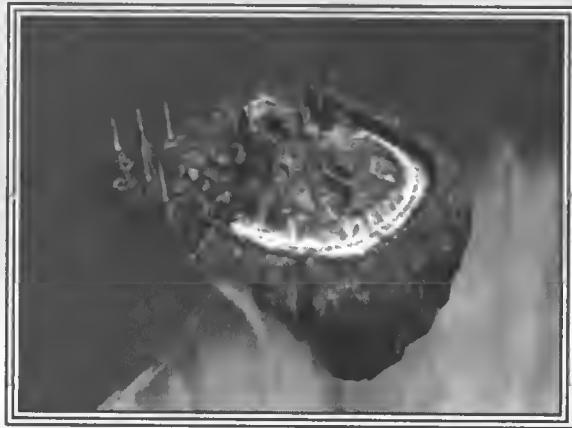
Manny felt uncomfortable about this. He hoped the octopus was just taking those people somewhere and didn't look at the submarine the way we look at a can of sardines. He felt even more uncomfortable when a huge tentacle whipped out and stuffed Chepito into the sub.



## Edge City

It was funny. It was like there was some kind of link between Manny and Meche, and he knew he was getting closer to her. At the same time, he got more and more nervous. It had been more than two years since he'd talked to her, and she must be unhappy about her trip through the Petrified Forest.

And there was no telling what lies Domino had told her about Manny. And now he wasn't a travel agent in a snappy suit, or a nightclub owner, or a ship's captain. He was just a water-logged bag of bones with a big orange demon in a stupid sailor suit tagging along behind. And being at the Edge of the World didn't exactly boost his spirits.



Most folks in the Land of the Dead don't know the Edge of the World is a real place, and not just a geographical marker like the north pole or the equator. The island city lay on the edge of a huge waterfall, and its principal industry was coral mining. Manny and Glottis didn't come in through the fancy dock by the main tower, though. You might say they came in through the servant's entrance—underwater.

The elevator and catwalk were pretty fancy for what was essentially a factory, but there was something ominous and depressing about the place, as if thousands of lost souls, deprived of their eternal reward and forced into hellish labor, moaned their despair to uncaring walls.

Or maybe it was just the scrollwork on the railings. Art Deco Aquatic was a bit much.

On a hunch, Manny took the right-hand path to the door at the end of the hall.





He entered a magnificent office with a spectacular view. But Manny didn't care about the scenery: he was staring at what was in front of the window.

After all this time, all these miles—there she was, the woman of his dreams. But it quickly turned into a nightmare. As he'd feared, Domino had filled her head with lies. She thought Manny's incompetence had forced her through all the danger she'd faced. She was Domino's prisoner, she said, but she was walking around free in a brand-new dress. Manny was confused, hurt and jealous. He said the wrong thing, and got a slap on the skull.

Now he'd done it. His stupidity had pushed them farther apart than ever.

It didn't help that Domino treated Manny like a long-lost brother. He carried on about Manny taking his place and the executive training program. Then Glottis walked through the door complaining that his skin was getting pruny. Domino didn't like to be interrupted. He pressed a button on a remote control, and the demon in the naval outfit sailed down a trap door, out to sea, and over the edge of the world. Manny wanted tear Domino apart, but Dom was ready for him: a big, bony fist rearranged Manny's face, and the darkness sucked him in like an expensive vacuum cleaner.



Manny woke up staring through bars, but at least he wasn't the one in the cage. This was his new office, which he shared with two imprisoned angelitos named Pugsy and Bibi. They were working with the same glowing coral he'd seen in Domino's office back in El Marrow. When Manny asked what they were doing, they told him they were making lightbulbs. Manny said

he was there to help, but they thought he meant with the lightbulbs, and told him his hands were too large.

The conversation was getting a little strange.

Manny said he meant helping them to escape, but they didn't want to leave Meche alone. OK, maybe he could help them with their work until he'd devised a plan. He insisted his hands weren't too big. Then why didn't he help? they asked. Manny replied that he didn't have any little tiny tools. Then Pugsy threw his hammer at him. Manny told them to get back to work, and turned to fetch the hammer and throw it back. But at the last minute, he reconsidered: If he ever wanted to leave the Land of the Dead, he didn't need to pile up any more sins. But he kept the hammer, just in case.

He wanted to check in with Meche and try some damage control, but, when he saw her, it was obvious she was still ticked off. She dripped sarcasm like a broken faucet. She wouldn't listen to him or go anywhere with him unless he showed her his gun—his nonexistent gun. If he worked for Domino, then he had to have a gun. She wouldn't trust Manny unless he showed it to her.



Her ashtray caught Manny's attention. Manny lit up and moved the ashtray a bit so he could use it, and so Meche dropped ashes on her stockings. Manny tried to look away as she took them off, but he couldn't help looking at her shapely femurs. When she threw them in the wastebasket, he just had to collect them—as souvenirs, in case she left again. Nothing weird about that . . .

But he was so upset with her he went outside to walk around. To the left, more of Domino's captives worked in the coral mines, including his old buddy Chepito.



Well, it was a start. But Manny didn't have much else. He offered to trade the stockings—and it worked! Manny now had a gun and could prove his trustworthiness to Meche, even if it wasn't loaded.

But Meche wasn't in the mood. She pulled out a bullet, popped it into the gun, and pointed it at Manny's skull. This dame had a thing about putting holes in his skull, but if she turned it into a planter box Manny didn't think even Velasco could save him this time.

Manny admired Chepito's drill—a Bust-All—and asked where he got it. He told Manny that most new guys couldn't get one. He had connections through the trading network. Manny needed a gun, so maybe Chepito could help. He gave Chepito the little hammer and Chepito gave Manny the Bust-All.

Well, it was a start. But Manny didn't have much else. He offered to trade the stockings—and it worked! Manny now had a gun and could prove his trustworthiness to Meche, even if it wasn't loaded.



Meche motioned him into Domino's office, and demanded that Dom release her and the angelitos—or he'd get a new potted plant named Calavera. Naturally, Dom didn't really care, so she turned the gun on Dom. He disarmed her easily and escorted her down the hall. He had a vault there he called "the cooler" that he used for behavior modification.



It was clear Manny had been wrong about Meche, and he needed . . . a way into that vault. He was glad he had a Bust-All. Manny needed the handle to open the door, so he went to work on the hinges. He must have hit some kind of electrical line, but he did expose the tumblers. The guy who'd installed his office safe back in Rubacava had showed Manny how they worked. The trick was to line them up with

the flat part toward the crack in the door—in this case, to the right—and to start from the top down. What made it tricky was that the tumblers turned from the bottom up: You turned the wheel until the bottom tumbler started moving, kept it in the same direction until all four were moving, and then stopped when the flat part of the top tumbler was even with the doorframe.

Then you turned in the opposite direction until the third tumbler was engaged, and turned that no more than one turn, until it lined up with the top one.





Then you turned in the opposite direction to rotate the second one to the same position . . .

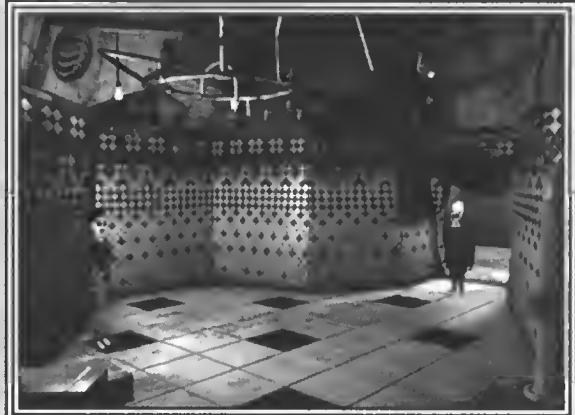
. . . and finally reversed once more to line up the bottom tumbler.



But Manny didn't turn the vault's handle—not yet. The handle on the door worked as an automatic reset and would spin the tumblers out of alignment. Normally a pin would fall into place when you lined up the tumblers to prevent that, but he must have broken it with the Bust-All—so he stuck his scythe blade in through the tumblers before he tried the handle.

Worked like a charm.

Manny got through the door, but instead of Meche he found only an ancient suit of armor with a rusting battleax. Perhaps she was hiding behind the door. He swung the door and quickly realized his mistake. Now he had no Meche—and no way out. Maybe he could pry the door open. He stuck his scythe in the circuit at the top of the door. There was another electrical flash, and then a door opened in the wall—and out stepped Meche.

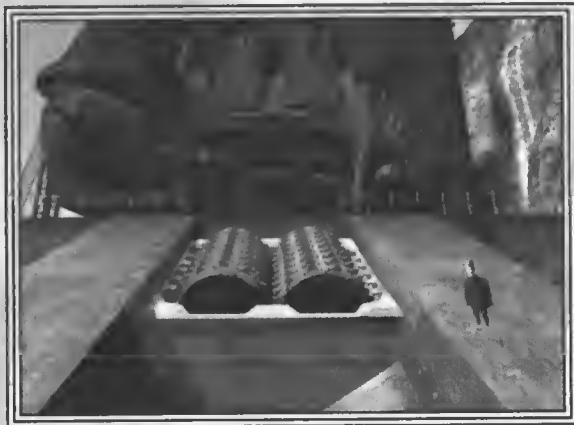


Manny just had bad luck with Meche. He was hoping to rescue her, and instead he'd trapped them both in the vault. He looked for a way to escape. He attacked the sprinkler with his scythe, but this only turned on the sprinklers, which created a steadily rising pool of water. At least he noticed the valve on the pipe that turned off the sprinklers. Once they were off, the water escaped through what appeared to be a crack in the floor. If water could leak out that way, there might be a hole under there, but Manny had to break through the tile over the hole, and he'd need something heavier than his scythe.

He dragged the battleax in from the other room, lifted it up, and brought it down hard on the stone tile. This smashed it, opening up an exit. Before they left, Manny asked Meche about the suitcases in the corner. She told him to check them out: They contained more tickets for the Number Nine. But these tickets felt dead, somehow. They didn't leap into the hand the way real Number Nine tickets did. But why would Domino and Hector want to stockpile *counterfeit* Number Nine tickets?



Manny and Meche soon found themselves on a beach. They were out of the vault, but they needed a boat if they wanted to get from the Edge of the World to the Ninth Underworld—the final stop on the soul's journey. Meche said she'd get angelitos Pugsy and Bibi if Manny would find a boat. He wandered to the far end of the beach but found only a bunch of boulders and a huge industrial structure that looked like a factory.

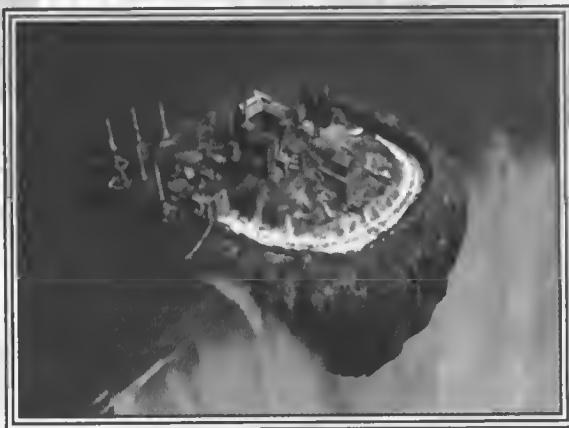


Perhaps he could climb the ladder on one side and get a better view of the coastline. When he got up there, though, Manny realized the structure was really a gigantic industrial crane mounted on a semicircular track.

Manny drove it to the other end of the track and found himself looking down on a conveyor trench that went under the ocean. He got down off the crane and considered the trench. It extended deep into the ocean, to the sea floor.



Somewhere down there was Glottis's body, unburied and unmourned—hang on a minute. Glottis couldn't drown; he'd survived for hours underwater when he was with Manny. Maybe he was still down there. Manny had to check.





He walked down the conveyor until he got to the switch. Going down against the flow was pretty tough, so he threw the switch to reverse directions. Glottis obviously wasn't around here, and the conveyor seemed to be the quickest way to cover ground underwater. He hopped back in and it carried along—a little too fast, actually. He was thrown out, but he grabbed a bar. There was still no sign of Glottis, so he made his way down the bar to an anchor with its chain hanging over a cliff. He glimpsed light at the bottom of the cliff, so he grabbed the chain and slid down.



Well, he'd finally found a boat—the *SS LaMancha*, derelict off the Edge of the World. He wandered toward the light and found—Glottis! Working on the engine. Of course. And if anyone could repair that engine, Glottis could. The problem was how to get the boat to the surface. Surely Manny could get some use out of that industrial crane.

At least, that's what he thought, but when he got back into the crane and lowered the scoop, it wouldn't reach. Manny lowered the scoop onto the beach to mess with it.





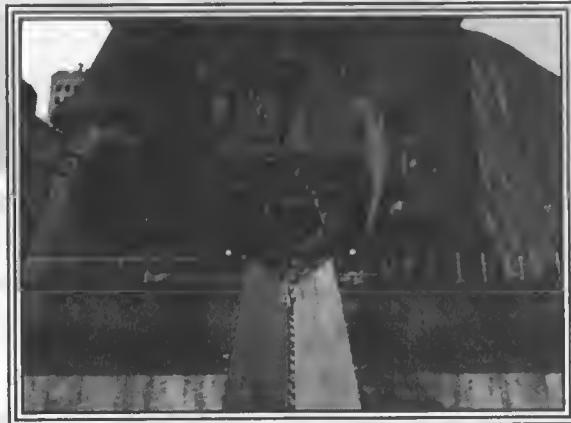
Manny was no physicist, but maybe if he loosened the bolts on the scoop, he could throw the crane off balance and break its arm. That would lower the chain a lot farther, down to the *LaMancha* itself. He wasn't sure how he'd get the ship to the surface once the scoop came loose, but it was worth a try. He set to work on the scoop with his Bust-All chisel.

Manny nearly got his skull knocked off, but otherwise it worked pretty much as he'd hoped. When the dust settled, Manny had a chain he could lower all the way to the *LaMancha*. He drove the crane to the other end of its track, lowered the chain, and ended up with a chain piled at the top of the conveyor belt. Oh, yeah, the conveyor was moving the wrong way.

He had to lower the conveyor and throw the switch to reverse directions.

OK, that got the chain down to the *LaMancha*. Now what? If Manny

could hook the anchor through the crane chain, he might be able to pull the ship up by its anchor. Then he remembered how the chain had bunched atop the conveyor. Maybe *looping* the chain over the anchor . . . . Manny threw the switch again to bunch up the chain, and then threw it once more to send the looped chain down to the anchor. It worked.



Now he just had to scurry up the conveyor to the crane and pull up the chain. The *LaMancha* rose like Leviathan from the sea, with Glottis on her prow, excited as a kid with a new toy. Which he was. Sort of.



pulled the chain back up again. the crusher wheels leaped onto the beach like kids on the first day of vacation. Glottis mounted them on the *LaMancha* and they were ready to go.

It was almost like a honeymoon. Manny could pretend they were cruising somewhere romantic, with Meche by his side. She seemed to feel the same way, until the sudden impact of a colliding object shook the ship. It was Domino in the octo-sub: he wasn't about to let the two of them go. The only way Meche would ever be safe would be for Manny to confront Domino, and so he jumped down to the deck of the sub.



Glottis told Manny there was just one more obstacle—a coral reef. The ship would have to smash through it somehow. Manny thought he could find Glottis some coral crunchers, the large coral-grinding wheels just above the beach. But how to free them from their housing? Manny got back in the crane and tried lowering the chain into the crushers, hoping to gum up the works. It didn't seem to have any effect, but when he





But Manny had underestimated Dom's insanity. He raved about Manny's job performance, and when he pulled out his scythe, Manny knew he'd have to defend himself. But Manny just didn't have the killer instinct. Besides, every time it seemed like he was about to get in a good swing, the sub lurched, he lost his balance, and Domino nearly decapitated him.

At last, Manny caught on. He needed to distract Domino. Manny had to take out the octopus, and the only tool he had was his scythe. He braced himself and stuck the octopus in the eye.

Wounded, the octopus swam for the bottom of the world, stranding the sub near the oncoming *LaMancha*. It didn't slow Dom down, though; he was still raving about how Manny should have been more like him.

He had Manny down on the deck. It looked like curtains for the former travel agent, but just then Manny noticed the sub was squarely in the path of the *LaMancha*'s coral crushers. He watched in horror as they ground Domino to bits.

Manny was sure the same fate awaited him, but at the last minute, little hands lifted him up and away. The angelitos, Pugsy and Bibi, deposited him safely on deck, and the *LaMancha* sailed into the sunset, toward the Edge of the World.



# Year Four

## A Need for Speed

After a year-long sea journey and a trek through a frozen wilderness, Manny, Meche, Glottis, and the refugees from the coral mines finally reached the Portal to the Ninth Underworld—the End of the Eighth Underworld and the boarding point for the train to the Ninth.

Manny and his friends met the Gatekeeper, who'd been handing down decisions in the Land of the Dead since Mayan times. Because of his temple's general inaccessibility, not much had changed since those days, other than a railroad track and a few modern conveniences for the attendant help.



The Gatekeeper was sending the refugees to the waiting room for the train to the Ninth Underworld when Glottis gave a moan and fell off the platform. Manny ran after him, but Glottis was nowhere to be seen.



Manny took a left at the bottom of the first set of stairs and found the Mayan Mechanics' shop. The Mechanics looked like little Glottises. They tended to Glottis, who lay stretched out moaning on the floor—sounding worse, in fact, than he had when he tore out his heart. In response to Manny's question, the Mechanics told him Glottis had gone too long without driving, and that unless he experienced a fast vehicle soon, he would die. The only vehicle in the shop was a gondola. It would need jet engines to go fast enough.



Manny checked out the kitchen. There was nothing there but a refrigerator and a toaster. He opened the drawer under the mug rack and found a rag, but short of some primitive ventriloquism, he couldn't think of anything to do with it. There were some oil drums outside and he used the rag with those, then tried it in the toaster, but it only started a fire, which a Mechanic with a fire extinguisher put out. This felt familiar to Manny, but why? He figured it wouldn't hurt to pick up another rag and get it oily in case he remembered.

Manny couldn't hang around. Seeing Glottis this way was too painful; he kept blaming himself. He needed to explore a little to clear his head, so he walked down the big flight of stairs to the right of the garage door, down to the base of the temple.

Manny had believed that once he and Meche got together, once they got away from Domino, once they made it to the Edge of the World, everything would be all right. But things weren't working out that way. He couldn't be sure whether the Gatekeeper would even let him go on, and now Glottis was dying.

And what was this at the bottom? Two deserted D.O.D. trucks and a closed packing coffin—not very cheerful.

The packing coffins were generic, but something about one rang a bell for Manny. He opened it to find his old client Bruno, as ungrateful as ever. He gave Manny back his mug (now hopelessly gunked up with packing material) and stalked away toward the temple. Looking down at the packing material, Manny had to laugh, remembering the good old days when the Tube-Switcher Guy would set his shirt on fire . . . that was it! The fire extinguisher association. And now he needed something like jet fuel . . .



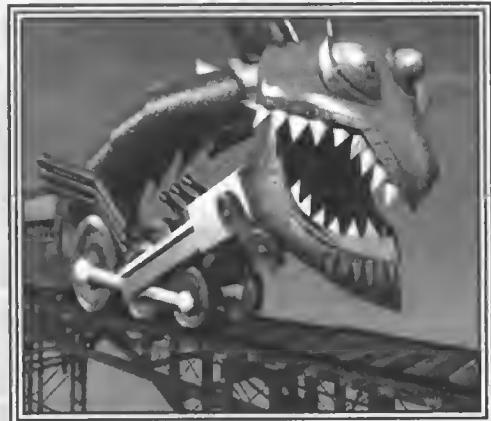
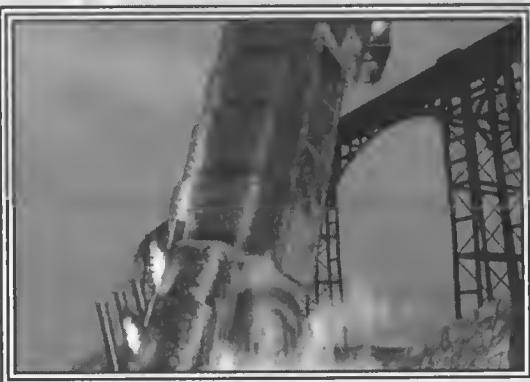
Manny ran back up the stairs to the garage. He knew the Mechanics wouldn't believe; he'd have to show them. But he heard Meche calling his name. She said to go upstairs, but when he got there, it was deserted, except for the Gatekeeper. Manny asked about the others, and the Gatekeeper told him they were in the waiting room because they no longer had tickets. He implied they'd stolen the ones they'd had. He seemed very upset.

Manny insisted the tickets weren't stolen *by* Meche and the others, but *from* them: Rich people were using their tickets to get an undeserved ride to the Ninth Underworld.

The Gatekeeper said, "We'll see . . .," and pointed toward the tracks, where the Number Nine was slowing to pull into the station. Manny spotted Nick Virago through a window, sipping his usual martini.

Suddenly things got very strange: The warning signal turned into a grinning devil's head and tail, and the gleaming white engine changed into a malevolent devil-dragon with a maniacal grin.

The club cars became cattle cars and all the passengers screamed in panic as the dragon leaped from the track into a fiery pit that closed behind them.



As much as he had hated Nick, Manny was still a little shaken by this fiery retribution. He also was unnerved by the Gatekeeper's

seeming indifference to anything but absolute justice. Nobody could travel to the Ninth Underworld without legitimate tickets, he said. And so Manny must find a way to return to El Marrow to get them. The ancient Mayans must have had hearts of stone. He started walking away, but the Gatekeeper called him back. A bird with a human head had delivered a letter for Manny. It sounded like that spooky Raven, and the note didn't calm him any: It was a death threat—or, rather, "sprouting threat"—from Hector LeMans.

Manny had no time to worry about that now. He must save Glottis. He hurried back to the Mechanics' kitchen. He hung his mug full of packing material on the mug rack and his oily rag in the toaster. When the Mechanic came in to put out the fire, the mug took off like a rocket. Soon the Mechanics had Glottis strapped to a rack atop the gondola, now fitted out with rocket engines, with Manny and Meche in the gondola below, anticipating their quick return to El Marrow.



The rockets did their job, and Glottis awoke in good shape, if a little disoriented. He rocked back and forth in his frame, shouting for Manny, in the process derailing the gondola and tossing himself, Manny, and Meche into the bay outside Rubacava.

## Return to Rubacava

The soggy party climbed out on the extendo-bridge dock near the railroad tracks. All Glottis wanted to do was check out the warehouse where the Bone Wagon was stored. When he looked in, he saw someone had booby-trapped it with an elaborate chain of dominos leading to a bomb on the rear bumper.

There could be little doubt who was responsible, but the fact remained that Manny had to find a way to defuse that bomb. The Bone Wagon was their only transportation back to El Marrow. He asked some old friends for help, starting with Velasco at the *Limbo* dock.

After Manny mentioned the *LaMancha*,

Velasco was no help. It was

Velasco's old ship. Manny told him they'd traded the *LaMancha* for a team of sled dogs, but Velasco wandered off in a nostalgic haze. The dockmaster had left behind his ship in a bottle. Manny picked it up in case he ran into Velasco again.

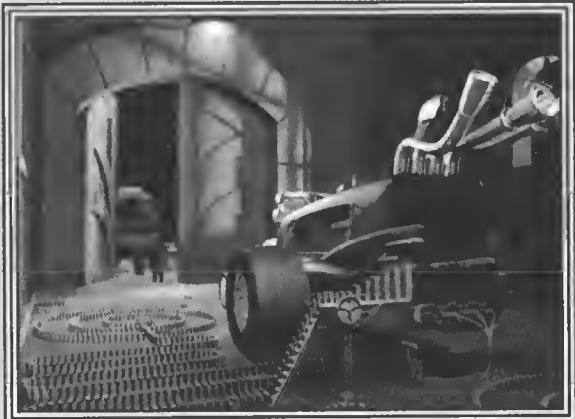


Next, Manny checked out the Blue Casket, but there was no sign of Olivia. He looked in the kitchen and saw a big keg of coffin shooter, similar to the wine keg Glottis had drained at the High Roller's Lounge. Hmm. Manny had an idea. He filled Velasco's ship bottle with coffin shooter. On his way out of the kitchen, Manny ran into Olivia. She insisted on accompanying him to El Marrow and said she'd meet him near the Bone Wagon.

He needed only one more item, and Toto was the one who could supply it. When Manny got to Toto's Scrimshaw parlor, he found the little gnome fast asleep, but that was just as well. Manny looked in the wall cabinet and there it was—a bottle of liquid nitrogen. Toto used it as an anesthetic when the sailors didn't bring their own. The liquid nitrogen froze the bone, making it numb and easy to work on.

Now Manny had everything he needed, so he returned to Glottis and the Bone Wagon. He offered Glottis the bottle of coffin shooter. As Manny had suspected he would, Glottis chugged it and asked for more. Manny told him where to find it, and Glottis bolted off toward the Blue Casket.

When Glottis returned, having disposed of an entire keg of coffin shooter, he was pretty queasy. All Manny had to do was mention the stuff



canned hams come packed in, and Glottis was presenting offerings to the great god Ralph. The results of this upheaval covered the floor of the warehouse, eliminating the domino problem. Manny had to get to the bomb to defuse it, though, and he wasn't about to wade through a warehouse full of Glottis gargle. He whipped out his bottle of liquid nitrogen and used it on the floor, freezing it into a solid mass.



Manny walked over to the bomb and pulled out the fuse.

## Viva Nuevo Marrow

As they observed the lights of the town from the Bone Wagon on the edge of the Petrified Forest, our travelers agreed it had changed a lot in three years. It looked like a corrupt, neon, adults-only amusement park. According to Olivia, that was pretty much what it had become. Everyone called it Nuevo Marrow now.

Manny decided the lead to the missing tickets probably lay with Salvador. As he wondered how to contact the LSA, the LSA contacted them: Manny found himself being escorted to Salvador Limones—at gunpoint.



Salvador's army had grown, and Manny could tell that Salvador (as usual) had his own agenda. An agent had been sent to spy on Bowlsley, Hector's weapons specialist. Bowlsley was the ex-florist and botanist who'd developed the sprout gun. The conflict between his old profession, focused on growth and life, and his new one, focused on brutal death, had sent Bowlsley a little around the bend.

As Salvador mentioned the spy, a wounded revolutionary staggered through the door. The Weapons Lab had been a trap, and Hector had sprouted this agent, who had barely made it back. Salvador picked up an axe and attacked the dying agent—but it wasn't madness. He chopped the agent free of the advancing growth, and the head, torso and one arm survived.

A hidden camera revealed that the spy they'd planted in the botanical Weapons Lab had gotten sprouted by Hector.

This fiasco forced Salvador to change his plans. He had to report to his field agents, and Olivia insisted on going along. She had idolized Salvador for years. As Salvador left, he tossed the file picture of the enflowered agent in the wastebasket. This left Manny alone in the LSA HQ with Eva and Meche, at a loss for what to do next.

## Deconstructing Bowlsley

It was clear that as long as Bowlsley was turning out guns and ammunition for Hector, more innocent people would get sprouted. Perhaps Manny could use Bowlsley's paranoia to break up this deadly team. He gave a carrier pigeon Hector's threatening note. Then he took the late agent's picture from the wastebasket and showed it to the pigeon to show it where to go: the body of the agent probably still lay in the Weapons Lab.

If Manny was right, this might scare Bowlsley enough to make him do something stupid.



And it mostly worked that way. The pigeon made it to Bowlsley's window, but before Bowlsley spotted it, Hector's raven showed up and ate the pigeon, leaving the note sticking out its mouth. Now the threat was even more effective. Bowlsley packed up his stuff and ducked out down a secret passage to his Florist Shop, leaving a trail of Sproutella (sprout gun ammunition) behind.

Manny knew if he wanted to move around in a town run by Hector, he'd need a disguise. As he passed the sprouted remains, he picked up the unsprouted armbone.

Outside, he explored the catacombs of Nuevo Marrow. He soon encountered Glottis, who was entertaining himself by raising and lowering the Bone Wagon. Manny was afraid he'd break the remote control, so he confiscated it and climbed the ladder behind him.

Now Manny was in a long hallway. One door was clearly marked "Casino," but Manny still didn't feel comfortable going anywhere public without a disguise. He tried the ladder at the end of the hall.





He was backstage in a show lounge. The featured act was the Johnny Thunder Review. Johnny Thunder was legendary throughout the Land of the Dead, and Manny had always wanted to see him, but he had other things on his mind just now. He noticed two cast members lounging backstage in elaborate makeup and costumes—a perfect disguise! He crossed to the makeup room and went down the stairs, but the makeup coordinator told him the cast was complete—the Naranja problem all over again. Manny had to find a way to eliminate one of these guys so he could take his job.

Then he saw the coffee pot. These actors were so vain, a little spilled coffee on a costume might send someone ballistic. If it didn't work, it would still be fun. Manny picked up the pot and, to avoid repercussions, climbed the ladder to the catwalk; then he poured it down on them.

This created the necessary vacancy in the cast. While Manny was up there, he saw a grinder that produced artificial snow on stage. He had seen some Sproutella in the catacombs, and thought it might be a way to trail Bowsley—if it were just a little more visible. He could join the Sproutella with ground bone . . . . So he placed the severed arm in the grinder and took it with him.





Manny entered the dressing room at the foot of the stairs to get his makeup; then he returned to the catacombs near Glottis. When he found traces of Sproutella, he would use the grinder to sprinkle bone fragments. Then he could follow the plant trail left by the Sproutella. In this way Manny could find his path into the secret tunnel. But he needed more light. He went back and got Glottis and the Bone Wagon.



An albino crocodile, called an "albinozod," guarded the tunnel in front of the Florist Shop. Manny didn't want to try walking around this beast. He might be able to get around it on the catwalk if there was some way to pin down the albinozod. Manny saw a catwalk to his left which the albinozod couldn't reach. Unfortunately, neither could Manny. He then remembered the remote control for the Bone Wagon's shocks. He raised the Bone Wagon

and jumped out onto the safety of the catwalk. As he ran to the other end, past the albinozod, the beast turned and watched him. Manny thought it best not to take his chances face-to-face with the creature and tried to think of an alternative solution to his predicament. He noticed that when the reptile turned his attention on Manny, his tail ended up underneath the Bone Wagon. Using the remote again, Many managed to pin the albinozod under the Bone Wagon's front bumper, rendering the monster immobile. He then climbed safely down the ladder and walked calmly up to the entrance to the Florist Shop.

Manny found Bowlsley crouching below the counter. He could tell before the florist uttered a deranged word that this guy was a few blossoms short of a bouquet. Manny needed a gun and ammunition before he could take on Hector, but now he didn't see how that was possible. If only Bowlsley's previous, gentle-florist personality could reemerge . . . . Perhaps making the Florist Shop seem more like it was in the old days would help. He tore the tape off the bell on the door with the scythe and reentered the shop. At the sound of the bell, Bowlsley reverted to his old self, and it was easy to talk him out of the gun and ammo.



## A Ticket to LeMars

But Manny still needed the rest of his disguise. Manny decided to take a chance on the casino in his Thunder Boy makeup. The first person he ran into was the Tube-Switcher Guy, but Manny was in no danger of being recognized: this guy never had been very bright.

The Tube-Switcher Guy guarded the elevator to Hector's Office, and wouldn't let Manny pass without better clothes. Manny decided to check out the slot machines. Someone might lose his shirt—or maybe his whole suit.



Some familiar faces were working the slots. Manny recognized Chowchilla Charlie. Meche was with him, acting very friendly. Manny didn't want Charlie to recognize him—not yet, anyway—so he approached a strange, trenchcoated man riding a unicycle. It was the agent that Salvador had rescued from sprouting, fitted out with a unicycle, here to run a unique

scam on Hector. Some questioning revealed that the agent's new assignment was to rig the slot machines always to win, and thus deplete Hector's cash reserves.

This was fascinating, but it didn't help Manny. He decided to question Meche. His disguise worked on her, and Manny was pleased to learn she had a plan to get him a suit.

Meche had convinced Charlie that she had the hots for him; she said she wanted him to escort her to a toga party at another hotel. When he donned the toga, she planned to grab his suit for Manny. She even had a sheet ready, but Charlie was determined to win at his slot machine first. Manny wrapped the sheet around Charlie to incapacitate him, and then quickly gave the agent on the unicycle a new assignment: make Charlie's machine pay off.

Charlie collected his money—and Manny collected his suit.



It was an evening for running into old acquaintances. There were Celso Flores and his wife discussing whether to buy a Double-N ticket. If Manny could talk them into it, he might get on Hector's good side and get a crack at the tickets himself, so he told them he was Hector's agent. As they asked more questions, though, Manny remembered Nick's fate. He couldn't do that to Celso. Instead, he told Celso the tickets were counterfeit. But it didn't work. Celso merely thought it was reverse psychology. Discouraged, Manny started talking about his own troubles—how he'd just returned from the worst vacation he ever had. Somehow, he ended up selling Celso and his wife the tickets.

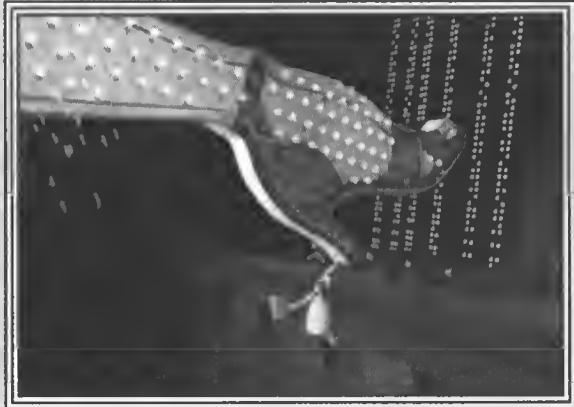
Hector was so pleased, he offered Manny a job—not knowing it was Manny. Manny found Hector had stashed a suitcase full of genuine tickets in Manny's old filing cabinet closet. He pulled the sprout gun on Hector, hoping to get the tickets, when one of Hector's ravens flew in through the window. By the time a startled Manny had sprouted it into a bird-shaped bunch of black orchids, Hector was out the window with the suitcase.

From atop the old Death Building, Hector tried to slide down the neon showgirl's motorized kicking leg to reach the next roof.

But just wearing a suit wasn't enough for Mr. Security Tube-Switcher Guy. To see whether Manny really knew Hector, he asked him questions requiring numerical answers. In desperation, Manny just gave him the last number to appear on the Keno board above the slots. Miraculously, it was the right answer. Manny whooshed up in the private elevator to the waiting room outside Hector's Office.



The suitcase made it, but Hector plummeted down to the alley. Manny knew how hard it was to *really* get rid of anyone in the Land of the Dead, so he didn't count Hector out just yet.



Manny had to reach the other roof. Hector had broken the neon showgirl's leg and it hung down uselessly. He looked around the roof for some other way to get there. An old gargoyle supported the showgirl's arm; the fixture already had a small crack in it. It seemed precarious: if the gargoyle gave way, the statue would fall . . . in the perfect position for Manny to climb to the other roof.

Manny had to enlarge that crack. What would be more normal, more natural, than for a plant to grow up through it and spread it open? He sprinkled in a few bone chips and then some Sproutella—and the lady collapsed so Manny could retrieve the suitcase.

As he had promised, he met Meche at the railroad station with the suitcase of tickets: hers leaped into her hand.

Glottis and Manny waved good-bye as Meche headed up the escalator to the ticket booth. But there was something odd about the booth. It was too dark. The eyes within glittered malevolently.



It was one of Hector's ravens. It attacked Meche fiercely and she tried to fend it off with the suitcase, but it kept beating her back. She tossed the suitcase down the escalator into Manny's arms, knocking him to the curb.

Meanwhile, Clottis leaped to Meche's defense and grabbed the evil bird. Just then a dark limo pulled up and a door swung open. It was Olivia. She said something about Salvador, so Manny grabbed the suitcase and jumped into the car. Manny asked about Salvador. To his horror, Olivia threw Salvador's decapitated head into the back seat—and the head greeted him!

## Planting Hector



Olivia took Manny to the Meadow, Hector's country retreat. Away from the lights of the city, eternal stars shone from a black velvet sky on a floral wonderland. It was idyllic—until you realized that each patch of hollyhocks or violets was someone Hector had sprouted. Olivia motioned Manny out of the car and directed him toward the greenhouse on the hill.

Manny walked up the meandering path, past the rusty water tanks that fed the greenhouse, and missed the weight of the sprout gun in his pocket. Would he would have the nerve to do to Hector what Hector had done to so many? Manny had never been a tough guy; he was just a travel agent who'd fallen for a dangerous dame and got in over his head. But then he thought about Salvador, and Lola, and the angelitos, and even poor, crazy Bowlsley—and he realized that, just this once, he'd have to become the tough guy he'd never been. Someone had to take Hector down, and Manny Calavera might have the best shot, even if he had to do it with his bare hands.

Hector looked harmless playing "She Loves Me, She Loves Me Not" with a daisy. On the other hand, that daisy might be somebody's sister. Manny confronted Hector, but Hector simply carried on about botany. Manny didn't get it, but then Hector let him have it—a sprout dart full of slow-acting Sproutella.

Manny staggered out the greenhouse door and down the rolling, flowery fields, his body racked with pain. He had one slim chance—the liquid nitrogen. If he could kill the roots in time, Manny might survive. Somehow he managed to get the bottle into his hand and get the nitrogen onto the insidious growth. Cold shot through all his bones, and for a few seconds he was afraid the cure might kill him.

But suddenly he could feel again. The pain was gone. Manny looked at the flower frozen to his chest like a deadly boutonniere, gritted his teeth, and pulled it off. To take on Hector again, Manny must be armed. He'd need a good strategy, as well. And that meant talking to Sal. Or to Sal's head.

The Land of the Dead can be a creepy place.

Sal seemed glad to see Manny, but, as always, he had his own agenda. There was a gun in the trunk, he said, and the key to the trunk was buried with his body. Then he started talking about taking an enemy out with him. Manny was trying to get the story straight when Olivia interrupted. She picked up the skull to make fun of Sal, but Sal had the last laugh. He had a hollow tooth filled with Sproutella, which he bit down on, sprouting himself and Olivia as well. She dropped the skull and ran screaming into the fields.

Manny had to get the trunk open. All he had was a suitcase full of Double N tickets. He opened it, and one ticket flew to the pile of flowers that used to be Sal's skull. If the ticket could find Sal's skull, it could find the rest of his body. So Manny carried the ticket, following its lead to the right bunch of blossoms, and got the key. Soon both gun and ammunition were his.





But Manny still was reluctant to confront Hector again. Maybe he could play it safe. He walked to the water tanks that fed the greenhouse and fired a few rounds of Sproutella into the tanks. In no time, the threat that was Hector LeMans was green for good. Manny threw down his gun and walked into the thick night. It was time to rendezvous with his friends.

The Number Nine was pulling into the Portal to the Ninth Underworld as Manny Calavera and his friends presented the suitcase full of tickets to the Gatekeeper. Manny was awarded his own ticket by the Department of Death. Manny had hoped Glottis could go along, but the big demon explained that, as a land spirit, he was confined to the Eighth Underworld. But Glottis had become a legend among his people, and a secure future lay ahead for him.

Manny and Meche took their seats, and waved good-bye to Glottis and the Mechanics.





As the train pulled out for the Ninth Underworld, a strangely familiar mariachi band played next to the ashtray-shaped fountain. Manny shook his head and turned to the woman beside him. It was more than he could understand. After all, he was only a travel agent.



## CHAPTER

# FOUND ON THE BODY: INVENTORY of OBJECTS IN GRIM FANDANGO



## In El Marrow

Object	Year	Location
Scythe	1-4	In Manny's inventory
Memo	1	In the message tube in Manny's Office
Deck of cards	1	On the table in Manny's Office
Work order	1	From Glottis in garage
Dead worm balloons	1	From clown at festival
Fire extinguisher	1	In tube room, after clogging tubes
Kitty, dingo, Robert Frost balloons	1	From clown at festival
Bread of the Dead	1	From Bread Stand at festival
Coral	1	Desk drawer in Domino's Office
Mouthpiece	1	On top of speed bag in Domino's Office
Pigeon eggs	1	On the Roof
Glottis's Heart	1	In spiderweb in Petrified Forest
Bones (4)	1	Near spiderweb in Petrified Forest
Photo	1	From Celso in Automat
Logbook	1	Trade photo to Velasco
Letters from Salvador	2	In Manny's office in Rubacava
Gold Flake Liqueur	2	At the bar in Café Calavera, Rubacava
Book on labor tactics	2	On the table at the Blue Casket, Rubacava
Ticket printer	2	From Chowchilla Charlie in Café Calavera, Rubacava
VIP pass	2	From Chowchilla Charlie in Café Calavera, Rubacava
Turkey baster	2	In Kitchen at High Roller's Lounge

**Use**

1. To reap Bruno in Land of the Living, Yr.1.
2. To lock pantry in High Roller kitchen, Yr. 2.
3. To find metal detector in kitty litter, Yr. 2.
4. To hold vault door tumblers in place, Yr. 3.
5. To complete circuit on vault door and open secret door, Yr. 3.
6. To attack sprinkler system in inner vault, Yr. 3.
7. To clear tape from bell on florist shop door, Yr. 4.

Information about the poisoning.

Contains single card that, after being used with hole punch on Eva's desk, is used with red tube in Tube Room to reroute message. When signed by Eva, allows Glottis to modify car so he can drive it.

After being filled with light and dark packing fluid, sent down Manny's message tube.

Used in Petrified Forest to extinguish flaming beavers.

Used with bread to frighten pigeons on roof.

Used with balloon animal to frighten pigeons on roof.

Used with rope end hanging from gargoyle to make grappling hook so Manny can climb to Roof.

Used with bondo machine in Glottis's Shack to make impression of Manny's teeth.

Given to Salvador to get Manny out of El Marrow.

Revives Glottis.

One to anchor scythe in spider web; three to attract beavers at dam.

Give to Velasco to get logbook.

Give to Celso to get job at Automat.

To convince radicals at Blue Casket to lend the book.

To set off handheld metal detector to initiate strip search.

When given to SeaBee Terry at Dry Docks, provokes labor unrest.

Prints fake betting stub exchanged at betting window for blackmail photo.

Gets Manny and Glottis into the High Roller's Lounge.

Sucks up hookah water in Blue Casket kitchen to use in Naranja's bottle to knock him out at Toto's Scrimshaw Shop.

Object	Year	Location
Cigarette case	2	On Nick Virago's table at High Roller's Lounge
Key	2	In remains of cigarette case at Security Station
Lengua tile 22	2	On platform at lighthouse, Rubacava
Lola's Jacket	2	From Lupe at the coat check
Rusty Anchor Paper	2	From Lola's jacket
Metal detector (handheld)	2	Litter box, Cat Racing Track, Rubacava
Can opener	2	Litter box, Cat Racing Track, Rubacava
Dog tags	2	Sleeping Naranja, Toto's Scrimshaw Shop, Rubacava
Cat race photo	2	From Toto at Scrimshaw Shop
Blackmail photo	2	From Betting Window, Cat Racing Track
Suitcase	2	In Secret Room off Kitchen elevator, High Roller's Lounge
Union card	2	In hallway leading to High Roller's elevator
Little hammer (Little Chipper)	3	From Angelito Pugsy in cage
Stockings	3	From wastebasket after moving Meche's ashtray
Chisel	3	Trade hammer to Chepito
Gun	3	Trade stockings to Chepito
Rag	4	Drawer in mechanic's kitchen
Mug with packing material	4	From Bruno in coffin at base of stairs
Note from Hector	4	From the Gatekeeper
Bottle (with ship in it)	4	From Velasco's <i>Limbo</i> dock, Rubacava
Liquid Nitrogen	4	From cabinet in Toto's Scrimshaw Shop, Rubacava
Photo of dead revolutionary	4	Wastebasket in LSA HQ, Nuevo Marrow
Arm bone	4	Sprouted corpse in LSA HQ, Nuevo Marrow
Remote control (for Bone Wagon)	4	Taken from Glottis in Catacombs, Nuevo Marrow
Sprout gun	4	Taken from florist at florist shop, catacombs, Nuevo Marrow
Can of Sproutella	4	Taken from florist at Florist Shop, Catacombs, Nuevo Marrow
Coffee	4	Backstage area, Johnny Thunder Review, Nuevo Marrow
Grinder	4	Catwalk in backstage area, Johnny Thunder Review, Nuevo Marrow
Toga	4	From Meche in Casino, Nuevo Marrow
Fancy suit	4	From Bathroom (via Chowchilla Charlie), Casino, Nuevo Marrow
Number 9 ticket	4	From suitcase in Meadow
Key	4	From Salvador's body in Meadow
Gun	4	From trunk of car



**Use**

When detonated by Carla at Security Station, produces key.

Opens door to Lighthouse.

Trade to Lupe at Café Calavera to get Lola's jacket.

Use to find rusty anchor paper.

Give to Toto at Scrimshaw Shop to get cat race photo.

Given to Membrillo at morgue; allows him to detect dog tags on corpse and declare Naranja out of action.

Opens empty wine cask in High Roller's Lounge Kitchen.

Used with corpse in morgue to misidentify it as Naranja's.

Provides information to program betting stub printer.

Convinces Nick at High Roller's Lounge to be Terry's attorney.

Gets Manny fake union card.

Helps get Manny aboard the *Limbo*.

Trade with Chepito for Bust-All chisel.

Trade with Chepito for gun.

Use on vault door, crane scoop.

Give to Meche.

After being oiled, rag can be used with toaster to ignite packing material in cup.

Placed on mechanics' mug rack, will ignite when oily rag is used with toaster.

Given with photo of dead revolutionary to pigeon to take to the florist.

Used with coffin shooter to get Glottis nauseatingly drunk.

Chills liquid on floor under Bone Wagon so Manny can get to bomb; cauterizes Manny's gunshot wound in fight with Hector.

Used with note from Hector, sent by pigeon to intimidate florist.

Used with grinder to activate spilled Sproutella to make path through catacombs and break gargoyle on roof.

To lift Manny to catwalk over albinozod; to trap albinozod.

Used in confrontation with Hector (in water tank).

With arm bone and grinder to break gargoyle on roof.

Dripped on actor from catwalk to get Manny into show (with makeup).

Used with arm bone to activate spilled Sproutella to make path through catacombs and break gargoyle on roof.

Used to incapacitate Chowchilla Charlie so slot machine can be rigged.

To disguise Manny so he can get to Hector.

To locate Sal's body to get key for car trunk.

Use on trunk of car.

Use on water tank in Meadow.





CHAPTER

GRIM FANDANGO DESIGNER  
DIARIES by TIM SCHAFER

THURSDAY, JUNE 14, 1995

DEAR DIARY,

GUESS WHAT? I'M WRITING TO YOU FROM THE FUTURE! ISN'T THAT COOL? IN MY TIME IT'S ACTUALLY NOVEMBER 5, 1997—THE DAY OF THE DEAD. I'M JUST SITTING HERE—IN THE FUTURE—WRITING MY FIRST INSTALLMENT OF A DESIGNER DIARY. I HOPE IT WILL BE A CANDID TELL-ALL, WHICH WILL HOPEFULLY LEAVE YOU WITH BOTH A LINGERING SENSE OF PITY FOR US IN GAME DEVELOPMENT AND A STRONG DESIRE TO RUSH OUT AND BUY GRIM FANDANGO! BUT TO REALLY DO IT RIGHT, I FEEL THAT A DESIGNER DIARY SHOULD TELL THE WHOLE STORY, FROM BEGINNING TO END. SO, WE NEED TO TRAVEL BACK, WAY BACK TO JUNE OF '95. FULL THROTTLE HAD JUST FINISHED, AND I WAS STARTING TO FEEL A LITTLE RESTLESS . . .

WELL, FULL THROTTLE HAS JUST FINISHED, AND I'M STARTING TO FEEL A LITTLE RESTLESS. I HAVE NO IDEA WHAT TO DO NEXT! I SHOULD TAKE A VACATION, BUT I'M REALLY NERVOUS ABOUT GETTING A NEW GAME STARTED BEFORE I LEAVE. AND I'M WORRIED SOMEONE WILL STEAL MY OFFICE WHILE I'M GONE. I SHOULD BE WORKING ON A NEW IDEA, BUT ALL I SEEM TO BE DOING IS PLAYING WARCRAFT. I LOVE THIS GAME! I DON'T KNOW WHAT MY NEXT GAME'S GOING TO BE ABOUT, BUT I'M PRETTY SURE IT'S GOING TO BE ONE OF THESE WARCRAFT-STYLE GAMES. THAT'S FOR SURE.



MONDAY, JUNE 28, 1995

OK, SCRAP THE WARCRAFT GAME IDEA. WHAT WAS I THINKING?  
I DON'T KNOW HOW TO MAKE ONE OF THOSE THINGS! I MUST HAVE BEEN CRAZY!  
I NEED TO STICK TO WHAT I KNOW—GRAPHIC ADVENTURES. I THINK I WAS JUST  
TRYING TO HIDE FROM THE FACT THAT I DON'T KNOW WHAT KIND OF GRAPHIC  
ADVENTURE TO MAKE. WHAT I REALLY NEED TO DO IS CONCENTRATE. I JUST

HAVE TO SIT IN THIS CHAIR, CLEAR MY MIND,  
AND HAVE A GOOD IDEA. HMM... WHAT... KIND... OF...  
GAME...? NEED AN IDEA...  
A REALLY GOOD IDEA...  
NEED AN IDEA FOR A GAME...  
JUST ONE SIMPLE IDEA... HMM...  
HMM...  
HMM...

MAYBE I JUST NEED SOME COFFEE

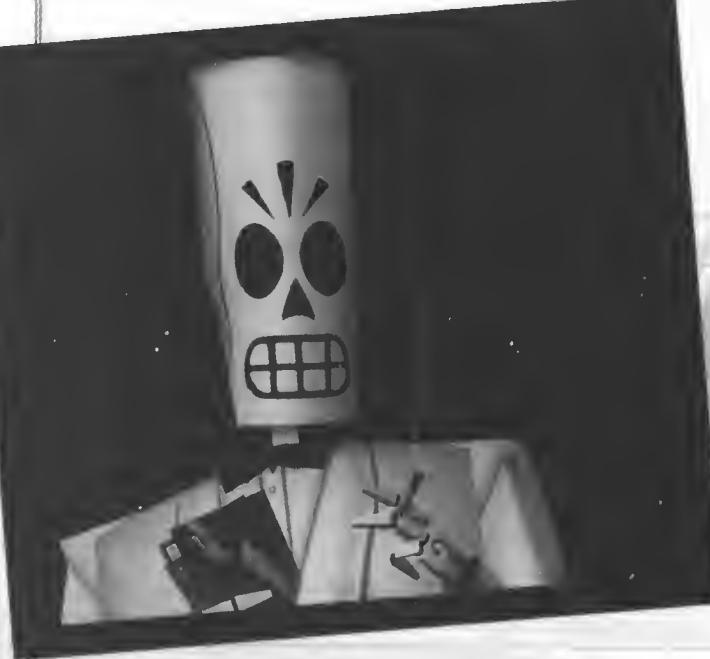
HEY, HOW ABOUT A 3D GRAPHIC ADVENTURE THAT  
TELLS A TALE OF HARD, COLD CRIME AND  
CORRUPTION IN A WILDLY SURREAL AND MYTHICAL

WORLD, COMBINING ELEMENTS OF  
ANCIENT MEXICAN FOLKLORE,  
CLASSIC FILM NOIR MOVIES, AND '60  
ERA CUSTOM HOT RODS?

WOOOO! CAFFEINE HIGH!

SOMETIMES THINGS ARE SO EASY!  
OKAY, SO MAYBE IT WASN'T ALL THAT  
EASY. MAYBE I AGONIZED FOR MONTHS  
SUFFERING FROM WRITER'S BLOCK AND  
A PARALYZING FEAR OF THE BLANK PAGE.

BUT I'M WRITING THIS FROM THE FUTURE, SO I CAN REMEMBER IT ANY WAY I WANT.



THE TRUTH IS, I HAD PART OF THE FANDANGO IDEA BEFORE I DID FULL THROTTLE. I WANTED TO DO A GAME THAT WOULD FEATURE THOSE LITTLE PAPIER-MÂCHÉ, FOLK-ART SKELETONS FROM MEXICO. I WAS LOOKING AT THEIR SIMPLE SHAPES AND HOW THE BONES WERE JUST PAINTED ON THE OUTSIDE, AND I THOUGHT,

"TEXTURE MAPS! 3D! THE BONES WILL BE ON THE OUTSIDE! IT'LL LOOK COOL!" BUT THEN I WAS STUCK. I HAD THESE SKELETONS WALKING AROUND THE LAND OF THE DEAD. SO WHAT? WHAT DID THEY DO? WHERE WERE THEY GOING? WHAT DID THEY WANT? WHO'S THE MAIN CHARACTER? WHO'S THE VILLAIN? THE MYTHOLOGY SAID THAT THE DEAD WALK THE DARK PLANE OF THE UNDERWORLD KNOWN AS MICTLÁN FOR FOURS YEARS, AFTER WHICH THEIR SOULS ARRIVE AT THE NINTH PLANE, THE LAND OF ETERNAL REST. SOUNDS PRETTY "QUESTY" TO ME. BUT WHO SUPPLIES THE DRAMATIC OPPOSITION? WHY DEMONS AND MONSTERS 'N STUFF? THERE YOU HAVE IT: A GAME. "NOT COOL ENOUGH," SAID PETER TSACLE, MY LEAD ARTIST. "A GUY WALKING IN A SUPERNATURAL WORLD? WHAT'S HE DOING? SUPERNATURAL THINGS? IT JUST SOUNDS BORING TO ME. REALLY BORING. IN FACT, I'M FALLING ASLEEP JUST THINKING ABOUT... ZZZ."

OUCH.

WELL, BACK TO THE DRAWING BOARD....



THURSDAY, JULY 14, 1993

GETTING SHOT DOWN IS ALWAYS TOUGH, BUT IF YOU ONLY GLEAN A TINY PIECE OF ADVICE FROM THIS DIARY IT'S THIS: THERE IS NOTHING MORE VALUABLE THAN SOMEONE WHO HANGS AROUND SAYING THINGS LIKE "NOT COOL ENOUGH," ESPECIALLY WHEN YOU'VE GOT AS MANY ASSISTANTS AND INTERNS AND LICKSPITTLES AS I DO, RUNNING AROUND YOU IN CIRCLES ALL DAY, SAYING THINGS LIKE, "THAT'S WHY YOU'RE THE BOSS," AND "YOU SAID IT, CHAIRMAN!", AND "YOU MUST BE RIGHT, BECAUSE YOU'RE SO HANDSOME!" IT'S NICE TO HAVE AT LEAST ONE PERSON HANGING AROUND WHO'S BITTER ENOUGH TO SPEAK THE UGLY TRUTH.

SO, AFTER I HAD PETER FIRED, I REVAMPED THE STORY. ADVENTURE GAMES ARE ALL FANTASIES, REALLY, SO I HAD TO ASK MYSELF,

"WHO WOULD PEOPLE WANT  
TO BE IN A GAME? WHAT  
WOULD PEOPLE WANT TO DO?"  
AND IN THE LAND OF THE  
DEAD, WHO WOULD PEOPLE  
RATHER BE THAN DEATH  
HIMSELF? BEING THE GRIM  
REAPER IS JUST AS COOL AS  
BEING A BIKER, I DECIDED. AND  
WHAT DID THE GRIM REAPER  
DO? HE PICKS UP PEOPLE WHO  
HAVE DIED AND CARTS THEM  
OVER FROM THE OTHER WORLD. JUST LIKE A DRIVER OF A TAXI OR LIMO.



OK, SO THAT'S MANNY CALAVERA, OUR MAIN CHARACTER. BUT WHO'S THE BAD GUY? WHAT'S THE PLOT? I HAD JUST SEEN CHINATOWN, AND I REALLY LIKED THE WHOLE WATER SUPPLY/REAL ESTATE SCAM THAT NOAH CROSS HAD GOING THERE. SO OF COURSE I TRIED TO RIP THAT OFF AND HAVE MANNY BE A REAL ESTATE SALESMAN WHO GOT CAUGHT UP IN A REAL ESTATE SCANDAL. THEN HE WAS JUST LIKE THE GUYS IN GLENGARRY GLEN ROSS, ALWAYS LOOKING FOR THE GOOD LEADS. BUT WHY WOULD HECTOR LEMANS, MY VILLAIN, WANT REAL ESTATE? WHY WOULD ANYONE? THEY'RE DEAD! THEY'RE ONLY SOULS. WHAT DO SOULS IN THE LAND OF THE DEAD WANT?

THEY WANT TO GET OUT! THEY WANT SAFE PASSAGE OUT, JUST LIKE IN CASABLANCA! THE LAND OF THE DEAD IS A TRANSITORY PLACE, AND EVERYBODY'S WAITING AROUND FOR THEIR TRAVEL PAPERS. SO MANNY IS A TRAVEL AGENT, SELLING TICKETS ON THE BIG TRAIN OUT OF TOWN, AND HECTOR'S STEALING THE TICKETS AND—WELL, I'D BETTER STOP THERE BEFORE I START HURTING HINT BOOK SALES.

ANYWAY, THERE YOU HAVE IT. THAT'S WHERE GAME IDEAS COME FROM:

- 1) FEAR OF LOSING YOUR JOB,
- 2) PEOPLE TELLING YOU IT'S NOT COOL ENOUGH YET,
- 3) A GOOD IDEA ABOUT HOW TO DO ART FOR CHEAP (WHICH WILL TURN OUT TO BE WRONG LATER, OF COURSE), AND
- 4) A LOT OF COFFEE. THEN YOU'VE JUST GOT TO TRICK THE COMPANY INTO MAKING IT. I'LL LEAVE THAT STEP—PUTTING TOGETHER THE GAME PROPOSAL AND GETTING IT APPROVED—UNTIL NEXT TIME. UNTIL THEN, I BID YOU FAREWELL ... FROM THE FUTURE.

SATURDAY, AUGUST 20, 1995

DEAR DIARY,

OH, THINGS HERE IN THE FUTURE JUST AIN'T WHAT THEY USED TO BE. TIMES ARE TOUGH, LET ME TELL YOU. I'VE GOT DEADLINES LIKE YOU WOULDN'T BELIEVE. I

KNOW WHAT YOU'RE THINKING: IN THE FUTURE,

THE WORLD ISN'T GOING TO HAVE PROBLEMS LIKE WE HAVE BACK HERE IN 1995. GAME DEVELOPMENT TECHNOLOGY WILL HAVE ADVANCED TO THE POINT WHERE EVERYTHING IS PLANNED AND ANTICIPATED, AND NO ONE WILL HAVE TO WORK THE KIND OF CRAZY HOURS WE HAVE TO—LATE INTO THE NIGHT, UP AGAINST A WALL, TRYING TO MEET SOME IMPOSSIBLE DEADLINE. AT



LEAST THAT'S WHAT I WAS THINKING BACK IN 1995. YOU ARE UNDOUBTEDLY MUCH SMARTER THAN I WAS THEN. (OF COURSE, I'M MUCH SMARTER THAN YOU NOW, WHAT WITH ALL THE BRAIN PILLS AND SPACE FOOD WE EAT HERE IN 1997.) EVERY TIME I GO INTO "CRUNCH MODE," I ALWAYS SWEAR THAT IT WILL BE THE LAST TIME, THAT WE WILL NEVER HAVE ANOTHER CRUNCH MODE AGAIN. I'M ALWAYS WRONG.

I'M JUST GOING TO WHINE ABOUT THIS FOR ONE SECOND.

SO, IT'S LIKE THIS. YOU WAKE UP LATE FOR WORK BECAUSE YOU WERE UP WORKING UNTIL 4:00AM... OK, SO YOU WERE ONLY UP WORKING UNTIL 2:00AM, BUT THEN YOU WENT HOME AND COULDN'T SLEEP SO YOU WATCHED TWO HOURS OF SCRAMBLED MOVIES ON PREMIUM CABLE CHANNELS THAT YOU DON'T SUBSCRIBE TO. YOU STUMBLE INTO WORK AT 10:00AM DODGING THE EVIL LOOKS FROM YOUR SMALL-MINDED COWORKERS WHO FEEL THAT THE ONE HOUR OF WORK THEY'VE ALREADY PUT IN BEFORE YOU ARRIVE MAKES THEM SUPERIOR SOMEHOW. YOU LOCK YOURSELF IN YOUR OFFICE ALL DAY TO TRY TO GET SOME DIALOGUE WRITTEN, LEAVING ONLY TO GET COFFEE OR GO TO THE BATHROOM. AND WHEN YOU'RE IN THE HALLWAYS, YOU TRY TO LOOK AS IRRITATED AS POSSIBLE SO THAT NO ONE COMES UP TO TALK TO YOU. SOMEONE ALWAYS DOES, THOUGH, AND THEY ALWAYS HAVE A LONG, INVOLVED, TECHNICAL QUESTION ABOUT THE GAME.

FOR INSTANCE, "WHAT AM I SUPPOSED TO BE DOING? WHY DID YOU HIRE ME? WHERE'S MY DESK? HOW AM I SUPPOSED TO KNOW WHAT'S GOING ON WITH YOU LOCKED IN YOUR OFFICE ALL DAY?" "FIGURE IT OUT FOR YOURSELF," IS MY TEAM-BUILDING RESPONSE, "I'M BUSY!" BECAUSE, YOU HAVE TO REMEMBER, I'M ON THE WAY TO THE BATHROOM.

NEXT THING YOU KNOW IT'S 7:00PM AND EVERYONE'S GONE AND YOU CAN FINALLY GET TO WORK. THAT'S WHEN THE NETWORK CRASHES OR MAYBE JUST YOUR OWN COMPUTER DIES, PROBABLY FROM ALL THE BANGING AND KICKING YOU GIVE IT, TRYING TO SHUT UP THE NOISY POWER SUPPLY FAN THAT'S DRIVING YOU CRAZY BECAUSE THE STRESS OF THE DEADLINE HAS TURNED YOU INTO AN IRRITABLE OLD MAN.

SO YOU GET IN ABOUT SIX MORE QUALITY HOURS OF WORK, IF YOU'RE LUCKY, THEN YOU GO HOME AND SEE THE STACK OF DIRTY DISHES IN THE SINK AND THE PILE OF LAUNDRY IN THE BEDROOM AND YOU THINK FOR A SECOND ABOUT HOW YOU SHOULD GET AROUND TO THEM. THEN YOU WATCH WASPS FIGHT ON THE DISCOVERY CHANNEL FOR TWO HOURS.



BUT THERE IS ACTUALLY AN UP SIDE, BELIEVE IT OR NOT, AT LEAST FOR THE FIRST COUPLE OF WEEKS.

THERE IS SOMETHING SATISFYING ABOUT WORKING WITH INTENSITY AND FOCUS, ESPECIALLY WHEN YOU'RE NOT NORMALLY AN INTENSE, FOCUSED INDIVIDUAL.

GAME PRODUCTION SCHEDULES ARE LIKE FLYING JUMBO JETS: IT'S

VERY INTENSE AT THE TAKEOFF AND LANDING, BUT IN THE MIDDLE THERE'S THIS LONG LULL. CRUNCH MODE MEANS, AT LEAST, THAT THE LULL IS OVER AND THE END IS COMING UP. WHEN THE WHOLE TEAM IS STAYING LATE, AND YOU'RE EATING CHINESE FOOD IN A CONFERENCE ROOM TOGETHER, IT KIND OF GALVANIZES THE BOND BETWEEN YOU (OR AT LEAST IT GALVANIZES THE TEAM'S HATRED FOR YOU, THE ONE WHO'S MAKING THEM STAY LATE). I FIND MYSELF VALUING THIS TIME WITH THEM BECAUSE I REALIZE THAT SOON THEY WILL ALL MOVE ON TO OTHER PROJECTS AND OUR LITTLE FAMILY WILL BE NO MORE SNIFF. AND IT'S SUCH A RELIEF TO SAY NO MORE PLANNING, NO MORE THINKING OF THE FUTURE. IT'S TIME TO WRAP THIS GAME UP AND THROW IT OUT THE WINDOW, AND THEN STOMP ON ITS FINGERS UNTIL IT LETS GO OF THE LEDGE. THEN MY ENERGY LEVEL GOES UP, AND I THINK THE WRITING GETS BETTER AND THE CHARACTERS REALLY START TO GEL. THEN AGAIN, SO ARE THE DISHES IN MY SINK BACK HOME, BUT WHO HAS THE TIME TO WASH THEM? I DON'T HAVE THE TIME FOR ANYTHING. WHAT AM I DOING WRITING THIS DESIGNER DIARY? I SHOULD BE WRITING DIALOGUE FOR THE GAME! AAAAAAAHHHH!

ANYWAY ... I SAID I WAS GOING TO WRITE ABOUT THE GAME PROPOSAL PROCESS, NOT COMPLAIN ABOUT HOW HARD MY NAMBY-PAMBY JOB IS.

TUESDAY, SEPTEMBER 15, 1995

AH.... THIS IS THE DAY I MUST TURN IN MY DESIGN PROPOSAL. IT'S BEEN THREE MONTHS SINCE FULL THROTTLE WAS FINISHED, AND PEOPLE ARE STARTING TO WONDER WHAT I'M DOING IN MY OFFICE ALL DAY WITH THE DOOR LOCKED AND THE HOT TUB BUBBLING. WELL, I'LL TELL YOU WHAT I'M DOING: I'M STALLING. I'M STALLING BECAUSE I'M SCARED TO GO PUBLIC TO THE REST OF THE COMPANY ABOUT MY NEW GAME IDEA. SO I WANT TO WAIT AND KEEP IT TO MYSELF UNTIL IT'S PERFECT. IDEALLY, I WOULD KEEP MY GAME DESIGN IDEAS SECRET UNTIL THE GAME WAS ACTUALLY DONE, THEN I COULD JUST HAND THE SHRINK-WRAPPED PACKAGE TO THE PRESIDENT AND SAY, "HERE'S WHAT I WANT TO DO NEXT." BUT YOU KNOW MANAGEMENT—ALWAYS STICKING ITS NOSE INTO THINGS. THAT'S WHY YOU HAVE TO TURN IN A DESIGN PROPOSAL, AND THEN HAVE A BIG MEETING.

IT'S TOO PAINFUL TO TALK ABOUT MY OWN GAME. INSTEAD, LET ME TELL OTHERS HOW TO PROPOSE A GAME, SO THAT THE WORLD CAN LEARN FROM THE BLOOD THAT WAS SPILLED ON THE MORNING OF SEPTEMBER 15:

THE MEETING WHERE YOU HAND OUT YOUR DESIGN PROPOSAL IS THE BIG COMING-OUT PARTY FOR YOUR BABY. BUT BEWARE, THIS IS A PARTY WHERE YOU WILL SEE YOUR BABY BEATEN UP AND POSSIBLY KILLED. BE PREARED!

BEFORE YOU TRY TO SELL YOUR GAME TO OTHER PEOPLE, YOU HAVE TO UNDERSTAND IT YOURSELF. YOU HAVE TO KNOW WHY IT SHOULD BE MADE. AND THESE REASONS AREN'T GOOD ENOUGH:

"UH, I DON'T KNOW. I JUST WANT TO MAKE IT." "I SHOULD BE ABLE TO MAKE WHAT EVER I WANT. I'M GOD!" "I HAVE TO DO SOMETHING OR I'M GOING TO GET FIRED!" "BECAUSE I'M TIRED OF SITTING IN MY OFFICE ALONE." "I WANT TO GO TO ANOTHER WRAP PARTY."

THEY ALL SEEM REASONABLE, BUT TRUST ME, I'VE TRIED THEM ALL AND THEY JUST DON'T WORK. THERE IS ONLY ONE REASON THAT ANY HIGHER POWER WILL ACCEPT AS A VALID REASON TO MAKE A GAME:

"THIS GAME WILL BE A HUGE, HUGE HIT AND IT WILL BRING SO MUCH MONEY RAINING DOWN UPON THIS COMPANY THAT SOME PEOPLE WILL BE CRUSHED BY THE ENORMOUS SACKS OF CASH THAT ARE GOING TO FALL ON US EVERY DAY AFTER THIS GAME'S RELEASED, AND, IN FACT, WE ARE GOING TO NEED TO BUILD A GIGANTIC INCINERATOR JUST TO BURN THE EXTRA



BILLS THAT WE JUST DON'T HAVE ROOM FOR OR DON'T HAVE TIME TO COUNT BECAUSE EVERY DAY THE UNSTOPPABLE FLOOD OF MOOLA WILL JUST KEEP GETTING BIGGER AND BIGGER UNTIL WE ARE ALL DOWN ON OUR KNEES, BEGGING, 'PLEASE, NO MORE MONEY! WE JUST CAN'T TAKE ANY MORE MONEY!"

ALL SUCCESSFUL DESIGN PROPOSALS

ARE ROUGHLY PARAPHRASED VERSIONS OF THIS

CENTRAL IDEA. OF COURSE YOU NEED SOME SUPPORTING ARGUMENTS ....

WHAT IS THIS FABULOUS MONEY-MAKING MACHINE? TRY TO SUM IT UP IN ONE SPINE-TINGLING SENTENCE. YOU'D BE SURPRISED HOW MANY DESIGN PROPOSALS YOU CAN READ COMPLETELY THROUGH, AND THEN ASK, "YEAH, BUT WHAT IS THE GAME LIKE?"

WHY WILL THIS CRAZY IDEA APPEAL TO ANYONE OUTSIDE OF YOUR SMALL CIRCLE OF FRIENDS? YOU REALLY HAVE TO BELIEVE THAT YOUR GAME WILL HAVE SOMETHING DIFFERENT AND FRESH AND APPEALING TO GAMERS OR IT WILL SHOW. PEOPLE WILL SMELL YOUR DOUBTS LIKE DOGS SMELL FEAR. WHAT NEW STUFF ARE YOU BRINGING TO THE TABLE? WHY WOULD PEOPLE BE BETTER OFF BUYING YOUR GAME INSTEAD OF FOOD?

WHERE DO YOU INTEND TO MAKE IT? AND THE ANSWER IS, "HERE, OR WHEREVER I GO ONCE YOU FIRE ME!" OK, NEVER MIND ABOUT "WHERE."

WHEN? THE ANSWER TO THIS QUESTION IS ALWAYS, "WE EXPECT CODE RELEASE TO BE IN AUGUST, WITH THE PRODUCT HITTING THE STORES IN SEPTEMBER, MAKING THIS A PERFECT CHRISTMAS PRODUCT." DO NOT PARAPHRASE THIS SENTENCE. JUST CUT AND PASTE IT RIGHT IN, WORD FOR WORD, AND MOVE ON.



WHO'S GOING TO BE ON THE DREAM TEAM? THIS IS OPTIONAL. SOMETIMES IT HELPS TO SHOW THAT YOU'VE THOUGHT OF ACTUAL RESOURCES THAT MIGHT BE INTERESTED IN YOUR PROJECT, BUT SOMETIMES IT'S JUST TOO MUCH INFORMATION. USE YOUR OWN JUDGMENT. WHATEVER YOU DO, TRY NOT TO NAME PEOPLE WHO ARE SLATED TO BE ON OTHER PROJECTS FOR THE TIME

BETWEEN NOW AND NEXT SEPTEMBER. YOU CAN ALWAYS STEAL THOSE RESOURCES AFTER YOUR GAME GETS APPROVED. HOW THE HECK IS A GAME THIS GOOD EVER GOING TO GET MADE IN THIS COMPANY OF MORTALS? DO YOU HAVE ANY TRICKS UP YOUR SLEEVE THAT WILL SAVE TIME AND MONEY? ARE YOU GOING TO BE REUSING ANYTHING FROM PREVIOUS GAMES? DID YOU FIND A BUNCH OF ART IN A DUMPSTER BEHIND THE SUPERMARKET THAT YOU INTEND TO USE? DO YOU HAVE A GENIE THAT IS GOING TO MAKE THE GAME FOR YOU? LIST IT ALL HERE.

ON THE "DON'T" SIDE—DON'T MAKE YOUR DESIGN PROPOSAL TOO FANCY. YOU DON'T NEED A MARBLEIZED COVER WITH A CUTOUT WINDOW THAT SHOWS THE FOUR-COLOR TITLE PAGE. IN FACT, THIS KIND OF STUFF CAN HURT YOUR CREDIBILITY. A LOT OF THE PEOPLE YOU'RE GOING TO BE PITCHING TO MAY BE PROGRAMMERS, AND THEY DON'T

WANT TO READ ANYTHING THAT'S FANCIER THAN THEY ARE. ANY PROPOSAL THAT'S SUPERSLICK, THEY FIGURE, IS TRYING TO HIDE SOMETHING, AND THEY'RE PROBABLY RIGHT.

DON'T MAKE IT TOO LONG. DON'T TRY TO STUFF IN EVERY THOUGHT YOU'VE EVER HAD ABOUT THE GAME INTO THE DESIGN PROPOSAL. DON'T PUT IN ALL YOUR MAPS AND OBJECT LISTS AND YOUR COMBAT TABLES AND YOUR AI FLOWCHARTS. THAT STUFF GOES IN THE COMPLETED DESIGN DOCUMENT. USUALLY WHAT PEOPLE ARE TRYING TO PROVE BY PUTTING ALL THAT STUFF IN IS, "LOOK! I REALLY HAVE BEEN WORKING THESE LAST THREE MONTHS! I'VE BEEN WORKING HARD!" NOBODY CARES ABOUT THOSE DETAILS AT THE PROPOSAL STAGE. THEY JUST WANT TO HEAR ABOUT WHAT THE GAME IS AND HOW MUCH MONEY IT'S GOING TO MAKE, REMEMBER?

DON'T DO THIS: FIRST PAGE, FIRST HEADING—"THE STORY." I KNOW WE ALL WORK REALLY HARD ON OUR STORIES AND OUR BACK STORIES; WE CREATED THIS REALLY COOL WORLD WITH ITS OWN MONETARY SYSTEM AND GOVERNMENT AGENCIES AND NIGHTCLUBS THAT WE COULD ACTUALLY GO IN. SAVE IT. YOUR FIRST HEADING SHOULD BE SOMETHING LIKE, "THE GAME." EVEN IF YOU'RE PITCHING A STORY GAME, YOU'RE NOT PITCHING A STORY, YOU'RE PITCHING A GAME. PEOPLE ARE GOING TO PLAY IT, NOT READ IT. YOU'RE TRYING TO SELL THE CAR, NOT THE ROAD. WHOA, I'M NOT EVEN SURE WHAT THAT LAST SENTENCE MEANS, BUT IT SOUNDS INTRIGUING ....

IN THE END, ACTUALLY, MY MEETING DIDN'T GO THAT BADLY. PEOPLE RAISED ISSUES, AND THEY WERE ALL VALID CONCERNs THAT NEEDED TO BE ADDRESSED, AND THINKING ABOUT THEM HELPED FOCUS THE GAME'S DESIGN. IT WENT PRETTY SMOOTHLY, UNTIL THE POINT WHERE SOMEONE ASKED HOW MUCH IT WAS GOING TO COST. THAT REMINDS ME, ALWAYS BRING EXPLODING SMOKE BALLS FOR WHEN YOU HAVE TO MAKE A SUDDEN EXIT. PEOPLE WILL BE STARTLED, BUT ALSO DELIGHTED BY THE SPECTACLE. AND THAT'S REALLY WHAT WE'RE ALL TRYING TO DO HERE, ISN'T IT?



JUNE 4, 1998

WELL, IT HAS BEEN A FEW MONTHS SINCE MY LAST DESIGNER DIARY. I'M GOING TO TRY TO GET THESE THINGS OUT FASTER, BUT AS YOU CAN IMAGINE, I'VE BEEN PRETTY BUSY. AND I THINK YOU KNOW WHAT I'VE BEEN BUSY WITH: **FAN MAIL.**

BAGS AND BAGS OF FAN MAIL HAVE BEEN POURING IN FROM ALL OVER THE WORLD, FROM THE TINIEST OF CHILDREN TO THE OLDEST OF THE INCREDIBLY OLD. THESE ARE NOT FANS OF THE GAMES, MIND YOU! NO, THESE ARE THE FANATICALLY LOYAL FANS OF THIS JOURNAL YOU ARE READING RIGHT NOW! YOU SEE, NOT EVERYBODY LOVES GAMES (TAKE IT FROM ME). BUT EVERYONE LOVES A GOOD TELL-ALL DIARY. I GET PEOPLE WRITING TO ASK ME TO SPEAK AT THEIR GRADUATIONS, THEIR WEDDINGS, THEIR CHILDREN'S BAPTISMS; ASKING ME WHEN GRIM FANDANGO'S COMING OUT, ASKING ME IF THERE'S ANY SHIP COMBAT IN GRIM FANDANGO, ASKING ME HOW TO SPELL "GRIM FANDANGO," ASKING ME HOW MANY TIMES I CAN POSSIBLY USE "GRIM FANDANGO" IN ONE SENTENCE.

SO, I'VE TAKEN THESE SACKS OF CORRESPONDENCE AND STOLEN MYSELF AWAY THESE LAST TWO MONTHS IN THE REMOTE WEST WING OF MY SUITE OF PERSONAL OFFICES, SUPERVISING THE TEMP WE HIRED TO BULK-RESPOND TO ALL THIS JUNK. HE TOLD ME, IN ONE OF HIS SUSPICIOUS "CARPAL TUNNEL BREAKS," THAT IN MANY OF THE LETTERS, THERE IS ONE QUESTION THAT COMES UP OVER AND OVER AGAIN, A QUESTION THAT ONLY I CAN ANSWER DUE TO ITS SUBTLE, PHILOSOPHICAL IMPLICATIONS:

"WHERE DO YOU GET THE IDEAS FOR NEW GAMES LIKE GRIM FANDANGO?"

HA, HA, HA! THAT QUESTION ALWAYS MAKES ME LAUGH! HO, HO! IDEAS! LIKE OUR IDEAS COUNT FOR ANYTHING AROUND HERE. NO, THE SAD TRUTH IS WE GAME DESIGNERS HAVE IDEAS,



GREAT IDEAS! I'M HAVING ONE RIGHT NOW IN FACT! HOW ABOUT A GAME WHERE YOU PLAY THIS, LIKE, GUY, WHO REALLY, LIKE, HAS A LOT OF ATTITUDE, AND ALL THIS STUFF KEEPS HAPPENING TO HIM, AND HE'S LIKE, "I'M TOO OLD FOR THIS STUFF!" THEN THERE'S, LIKE, THESE SEXY ROBOTS CALLED THE, UH, THE "GUILDEE FLA'RAUX," WHO ARE TRYING TO KILL HIM, AND UH, THERE'S AN ICE LEVEL, AND WE DO IT ALL IN 3D! SEE? FREE GAME IDEA! GO AHEAD AND TAKE IT! I HAVE A NEW ONE EVERY MINUTE. AND THEY'D NEVER HAVE THE GUTS TO MAKE SOMETHING LIKE THAT HERE, ANYWAY. WAIT, I'M HAVING ANOTHER ONE: WORM PEOPLE, STRUGGLING FOR PEACE, NEED HELP OF SEXY CYBORG FAIRIES, ICE LEVEL, ALL 3D. BA-BOOM! MONEY IN THE BANK! BUT WE NEVER REALLY GET A CHANCE TO EVEN SUBMIT THOSE CUTTING-EDGE IDEAS, BELIEVE IT OR NOT.

OH, SURE, WE HAVE "PITCH MEETINGS." WE, THE TIMID, HELPLESS PROJECT LEADERS OF LUCASARTS, BUNDLE UP OUR GAME CONCEPTS IN SWADDLING CLOTHES AND CARRY THEM IN THE CROOK OF OUR ARMS LIKE THE FRAGILE, NEWLY BORN BABIES THAT THEY ARE INTO THE OFFICES OF THE PRESIDENT, KNOWING WE WILL NEVER GET TO RAISE THOSE CHILDREN, KNOWING THAT THE MAN WILL CRUSH OUR HOPES AND DREAMS IN THE SAME WAY HE ALWAYS DOES, GAME AFTER GAME ....

"YOU HAVE JUST CONSUMED DEADLY POISON, MR. SCHAFER," THE MEETING ALWAYS BEGINS, "AND WE WILL ONLY GIVE YOU THE ANTIDOTE UPON THE COMPLETION OF THIS GAME, A GAME OF OUR OWN DESIGN. IF NOT, YOU WILL BE DEAD WITHIN A YEAR."

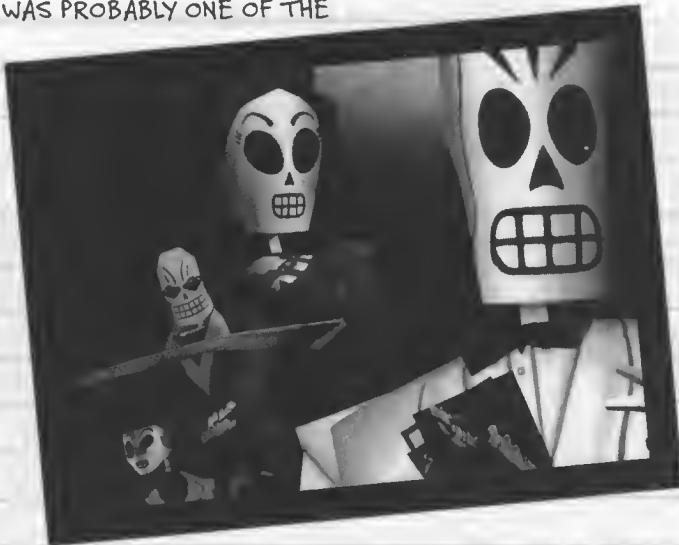
"I COULD NEVER FINISH A GAME IN A YEAR!"  
"WELL, MAYBE YOU'D BETTER GET STARTED RIGHT AWAY THEN! BAH-HA-HA!  
IT'S CALLED 'GRIM FANDANGO! ALL THE CHARACTERS ARE SKELETONS! HA, HA, HA!  
GOOD LUCK! HA, HA, HA, HA!"



WHY DO THEY ALWAYS STICK US WITH THESE PRETENTIOUS, SHOWBOAT PROJECTS, WHEN REALLY I JUST WANT TO DO GAMES LIKE ... WELL, I HAVE THIS ONE IDEA ABOUT THIS ZANY SKUNK WHO LOVES CHEESE, AND IT'S ALL SET IN THE STAR WARS UNIVERSE.... OH, WELL. SIGH I REALLY HAVE NO GRUDGES. I'VE ACTUALLY COME TO LOVE THE GAME CALLED GRIM FANDANGO, MUCH LIKE A PRISONER COMES TO LOVE HIS JAILER. I ESPECIALLY LOVE IT NOW THAT WE ARE IN CRUNCH MODE. I HAVE TO GET ALL OF THE DIALOGUE FINISHED BY FEBRUARY 2. TODAY'S DATE IS ...

JANUARY 2, 1998

... AND I'M HAPPY BECAUSE I HAD TO WORK NEW YEAR'S EVE. THAT SAVES ME THE TROUBLE OF THINKING UP SOME LAME WAY TO TRY TO HAVE FUN THAT NIGHT, WHICH I NEVER DO. ACTUALLY, SITTING HERE WORKING WAS PROBABLY ONE OF THE BEST NEW YEAR'S I'VE EVER HAD. I OPENED A BOTTLE OF SPECIAL KISS WINE (WHICH WAS NOT AS GOOD A WINE AS YOU MIGHT THINK, COMING FROM FOUR SUCH TALENTED ARTISTS AS KISS) AND TRIED TO LISTEN TO THE BALL DROP ON THE RADIO. OF COURSE, THERE IS NO RADIO RECEPTION IN THE FANDANGO OFFICES (PROBABLY BECAUSE OUR OFFICES ARE ACTUALLY A COLLECTION OF BOXCARS BURIED 50 FEET UNDER THE DESERT, CONNECTED BY A CLAUSTROPHOBIC SYSTEM OF TUNNELS - BUT THEY PROMISE TO DIG US UP IF THE GAME SHIPS ON TIME!). AND SO I TRIED TO FIND A LIVE CAMERA SOMEWHERE ON THE INTERNET, BUT THEN I JUST GOT DISTRACTED REREADING MY OWN DESIGNER DIARY UNTIL THE WINE HIT ME AND I PASSED OUT ON MY ERGONOMIC KEYBOARD. HAPPY NEW YEAR!



I DON'T KNOW IF I'M GOING TO GET THE DIALOGUE FOR THE GAME DONE BY FEBRUARY 2. HERE IS MY GENIUS PLAN FOR SUCCESS: WORK UNTIL 4:00AM EVERY MORNING AND TRY TO GET THE MOST OUT OF THE "GOLDEN HOURS," THOSE QUIET HOURS AFTER EVERYBODY LEAVES AND BEFORE THE ONLY OTHER GUY IN THE BUILDING, THAT CRAZY LEVEL-DESIGNER ON MYSTERIES OF THE SITH, STARTS CRANKING THE IRON MAIDEN AT 1:00AM.

JANUARY 15, 1998

REMEMBER HOW I SAID LAST TIME THAT CRUNCH MODE WAS KIND OF FUN? WELL, IT'S NOT ANYMORE. THE FUN HAS LEFT ME, AND I AM LEFT HERE WITH THE PART OF ME THAT DOESN'T LIKE TO HAVE FUN. BAD TIM HAS TAKEN OVER. I HAVEN'T SEEN MY HOUSE IN THE DAYLIGHT SINCE OCTOBER. I ACTUALLY LEFT THE OFFICE LAST NIGHT BEFORE THE SECURITY LIGHTS IN THE PARKING LOT WENT OUT, BUT ONLY BECAUSE IT STARTED TO RAIN, AND I KNEW MY DRIVER'S SIDE WINDOW WAS DOWN. I FOUND MYSELF TRYING TO DRY THE SEATS OFF WITH OLD TACO BELL NAPKINS AT 10:00. THE WATER IN THE CARPET MADE EVERYTHING SMELL LIKE MOLD.



JANUARY 16, 1998

THIS MORNING I WAS STILL AT WORK. AROUND 3:00AM I STARTED TASTING METAL FOR NO REASON. I THINK THAT'S A SIGN OF NERVE DAMAGE. THE JANITORS HAD PUT SOME SORT OF CARCINOGENIC SHAMPOO ON ALL OF THE CARPETS, AND THE SMELL OF AMMONIA WAS SO POWERFUL IN THE HALLWAY BETWEEN HERE AND THE BATHROOM THAT I THINK ONE MORE TRIP AND MY NOSE WOULD HAVE BEGUN TO SPONTANEOUSLY BLEED.

FINALLY, MY COMPUTER CRASHED, AND I WENT HOME. MY CAR

BEGAN TO OVERHEAT,

AND I FELL ASLEEP AT

THE WHEEL FOR AN

ENTIRE CITY BLOCK. AT

HOME, I MADE SOME TEA,

BUT AS I WAS DRINKING IT

I NOTICED THERE WERE

ANTS ALL OVER THE SUGAR

CONTAINER, AND A TRAIL OF

THEM IN THE CUPBOARD

AND ACROSS THE COUNTER.

IT'S FUN TO KILL ANTS

AFTER WORK. MORE FUN THAN LYING IN BED AT 4:45AM, TRYING TO CONVINCE YOURSELF THAT IT'S REALLY STILL NIGHTTIME, THAT IT'S NOT THE NEXT DAY YET. AND JUST AS YOU LAY YOUR HEAD ON THE PILLOW, YOU HEAR A SOUND OUTSIDE AND DESPERATELY TRY TO CONVINCE YOURSELF THAT IT'S NOT THE GARBAGEMAN, IT'S NOT THE GARBAGEMAN.



JANUARY 20, 1998

I NEED TO THINK OF THE UP SIDE OF THINGS AGAIN. FOR INSTANCE, ONE OF THE NICE THINGS ABOUT WORKING LATE IS THE FREEDOM IT GIVES YOU TO RUMMAGE THROUGH YOUR COWORKERS' DESKS. NOT STEALING ANYTHING, JUST LOOKING AT THEIR STUFF IN A LINGERING, INTIMATE WAY THAT WOULD NO DOUBT MAKE THEM VERY UNCOMFORTABLE IF THEY KNEW YOU WERE DOING IT. I SIT IN THEIR CHAIRS, READ ALL THE POST-IT NOTES ON THEIR MONITORS, CHECK OUT THEIR TO-DO LISTS, FLIP THROUGH THEIR CDS. PEOPLE ARE FASCINATING, ESPECIALLY WHEN THEY'RE NOT AROUND.

I FOUND SOMETHING ELSE THAT'S GOOD FOR MY MORALE: GRIM FANDANGO FAN PAGES! JUST WHEN YOU'RE ABOUT TO CASH IT ALL IN, YOU FIND SOMETHING LIKE "GRIM FANDANGO PARADISE" BY JADRAN MANDEKIC OR "LAND OF THE DEAD" BY PETE SHINNERS. THESE GUYS HAVE EXCELLENT WEB PAGES UP ABOUT GRIM ALREADY, AND THEY MAKE IT LOOK REALLY GOOD! I MYSELF MIGHT EVEN BUY A COPY NOW! THEY TAKE THEIR FANDANGO VERY SERIOUSLY, WHICH IS GOOD BECAUSE WE HERE TAKE IT VERY SERIOUSLY TOO, AND IT'S GOOD TO KNOW THAT SOMEBODY'S LOOKING FORWARD TO IT BESIDES MY MOTHER.



JANUARY 23, 1998

OK, ONE LAST CRUNCH-MODE GRIPE: THE FINAL INSULT TO INJURY COMES WHEN YOUR SLEEP CYCLE GOES TOTALLY HAYWIRE, AND YOU JUST CAN'T GET TO SLEEP ANYMORE UNTIL 5:00AM. THEN YOU CAN'T GET UP IN THE MORNING, AND WHEN YOU FINALLY GET INTO WORK IT'S ALMOST NOON. PEOPLE LOOK AT YOU FUNNY AND SAY, "WELL, LOOK WHO DECIDED TO COME IN TODAY," SOMEHOW FORGETTING THEY'VE MADE THIS SAME JOKE EVERY MORNING FOR THE LAST MONTH. I WANT TO STOP AND STAND ON THEIR TOES, POKE THEIR WISHBONES, AND YELL, "HEY! I WAS HERE LATE!" BUT IT JUST SEEMS SO PETTY AND

INSECURE. I DO IT ANYWAY, BUT I DON'T LIKE THE WAY IT SOUNDS. I THOUGHT ABOUT WEARING AN "I WORKED UNTIL 4:00AM" T-SHIRT, BUT THEN I'D JUST HAVE TO WASH IT, AND WHO HAS TIME?

THEN I HAD AN INGENIOUS IDEA: TO LET EVERYONE KNOW THAT I'M WORKING THESE VAMPIRE HOURS, I'VE STARTED WEARING A CAPE TO WORK. GET IT? BELIEVE ME, IT HAS STOPPED THE FUNNY LOOKS! IN FACT, NOW WHEN I WALK THE HALLS, WITH MY CAPE

SWIRLING DRAMATICALLY AROUND MY ANKLES, PEOPLE DON'T EVEN LOOK AT ME AT ALL. SOMETIMES THEY EVEN LOOK AT THEIR FEET!

FEBRUARY 2, 1998

WELL, MY DEADLINE CAME AND WENT, AND I'M STILL WORKING. I TELL YOU, THE BIGGEST PROBLEM ABOUT THIS COMPANY IS THAT PEOPLE HAVE NO SENSE OF HUMOR WHEN IT COMES TO DEADLINES! I MEAN, I MEANT WHAT I SAID, ON THE 2ND OF FEBRUARY, THE DIALOGUE WOULD BE ... "DONE." YOU KNOW, "DONE." BUT APPARENTLY THEY TOOK THAT TO MEAN THAT THE DIALOGUE WOULD BE DONE, OR EVEN DONE-DONE. I THOUGHT "DONE" WAS PERFECTLY CLEAR TO EVERYONE, BUT I GUESS ONCE AGAIN, I HAVE OVERESTIMATED EVERYONE'S ABILITY TO TAKE A JOKE.

FEBRUARY 15, 1998

IT'S DONE-DONE! OH MY FREAKIN' GOD! I CAN'T BELIEVE IT'S DONE! SEVEN THOUSAND LINES OF DIALOGUE IN THREE MONTHS!! "ARE YOU THE BIGGEST STUD IN THE WORLD," YOU ASK? WELL, APPARENTLY ... YES! I PRINTED OUT THE EXTRACTED TEXT FROM THE GAME, AND IT'S THICKER THAN A PHONE BOOK! I LOVE IT! I WANT TO SHOW IT TO EVERYONE. I'M GOING TO HAVE IT BOUND AND WEAR IT AROUND MY NECK ON A GOLD CHAIN, LIKE SOME SORT OF CROSS BETWEEN FLAVOR FLAV AND THAT FAT GUY WHO NO ONE WANTS TO STUDY WITH IN THE PAPER CHASE.

SIGH. NOW I CAN FINALLY FINISH FINAL FANTASY VII. COME TO THINK OF IT, I CAN ACTUALLY GO OUTDOORS. I CAN GO OUT AT NIGHT. I CAN GO AWAY FOR THE WEEKEND.

I CAN DO ANYTHING I WANT!

FEBRUARY 18, 1998

WHAT DO I DO NOW? I'M SO DEPRESSED. I HAVE NO DIRECTION ANYMORE, NO FOCUS. I'M ADRIFT. WHO AM I? WHAT DO I DO ON WEEKENDS? I MISS CRUNCH MODE. OH FORGET IT. YOU DON'T WANT TO HEAR THIS ENDLESS WHINING AND NEITHER DO I. I WANT THIS DIARY TO BE FULL OF WISDOM AND INSIGHT. IF I COULD AT LEAST IMPART ONE MEANINGFUL OBSERVATION IN EVERY ENTRY, JUST ONE NUGGET OF KNOWLEDGE THAT WILL MAKE PEOPLE THINK AND POSSIBLY CHANGE THEIR LIVES, I WOULD BE A HAPPIER MAN. SO FOR THIS ENTRY, HERE IT GOES. MY ONE PIECE OF WISDOM:

PUT YOUR DENTAL FLOSS IN THE SHOWER.

I'M NOT KIDDING. YOU'LL FIND YOURSELF FLOSSING MORE OFTEN, AND EVERYTHING, INCLUDING GOOD GAME DESIGN, BEGINS WITH GOOD ORAL HYGIENE.

CHAPTER

9

## The ART of GRIM FANDANGO





The angelitos worked here before Domino put them in the cage.



A charming aquatic view comes complete with fresh sea air . . . thanks to the big hole in the boat.



Peter Chan perfectly captures the demonic mania of the transfigured Number Nine.



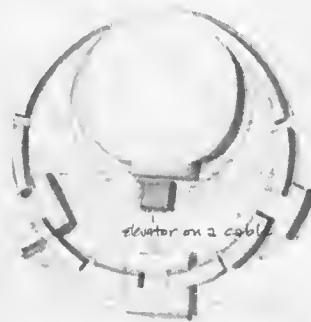
Skeleton pigeons swarm the Department of Death building . . . ledge walking can be risky.



The Lighthouse keeps its lonely vigil in Rubacava harbor . . . what darkness does it conceal beneath its beacon of hope?

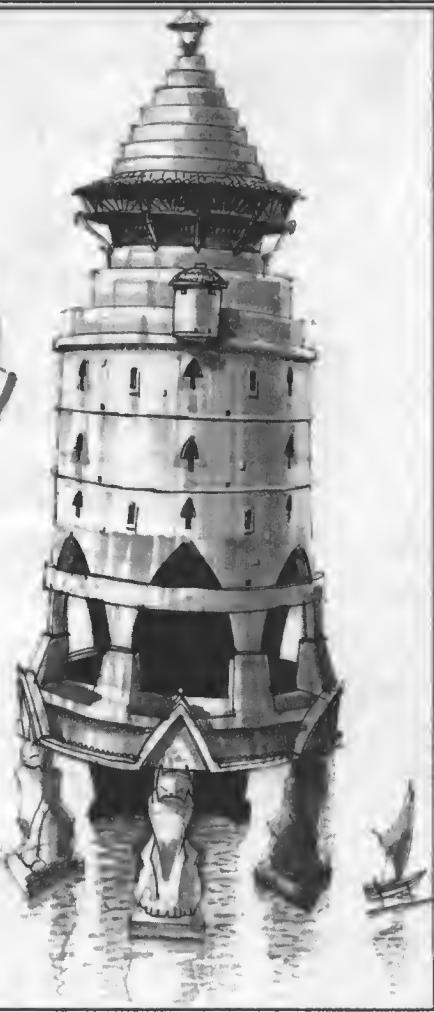


"cross section beneath  
kitchen"



"High Rollers Lounge"

P. CHAN  
Time's Dead Game  
8/96



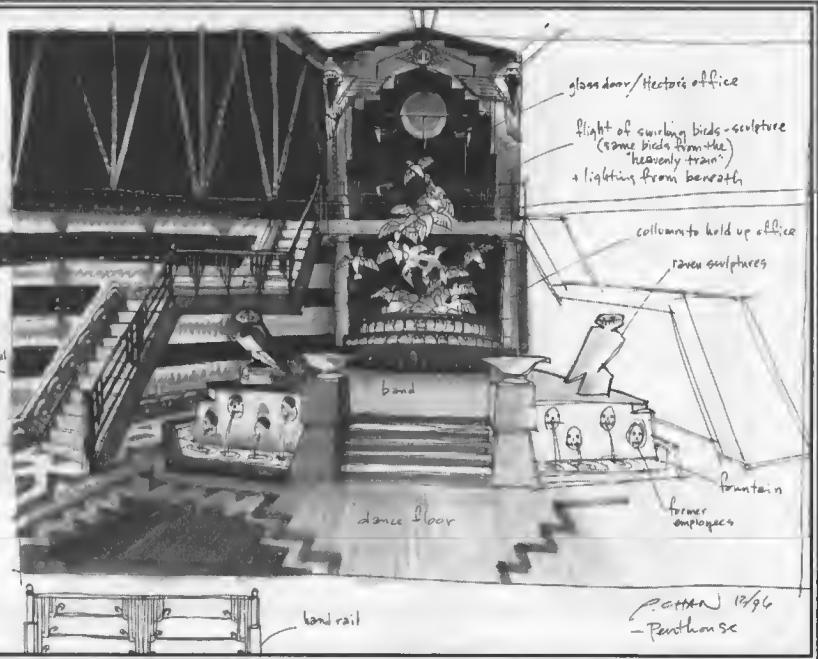
As you can see, originally the High Roller's Lounge was to be a separate structure.



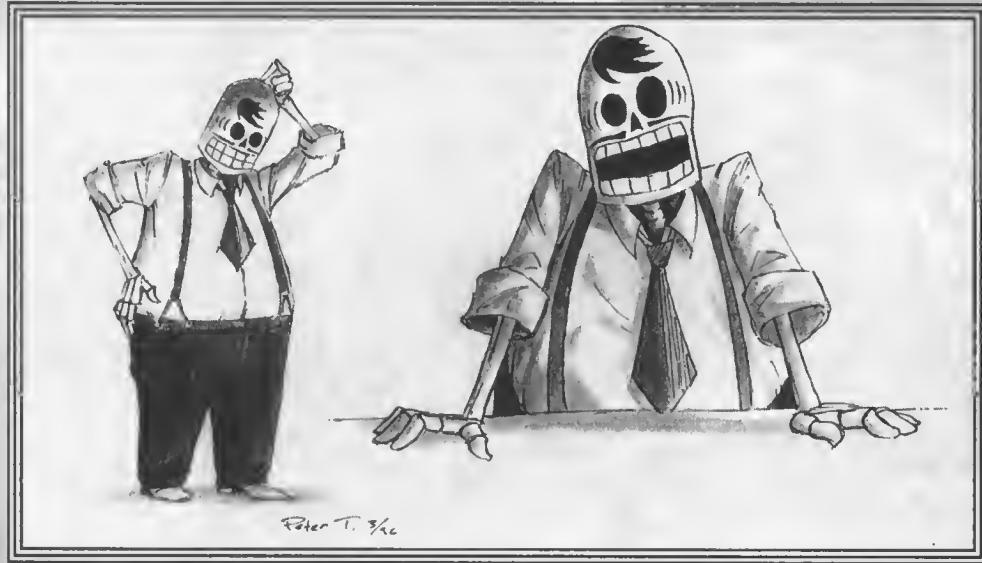
Membrillo's morgue was going to be larger, originally. Perhaps Rubacava's budget was cut.

It's the morning after a busy night at Café Calavera. Just Manny and Glottis—but who's the mysterious dame on the balcony?



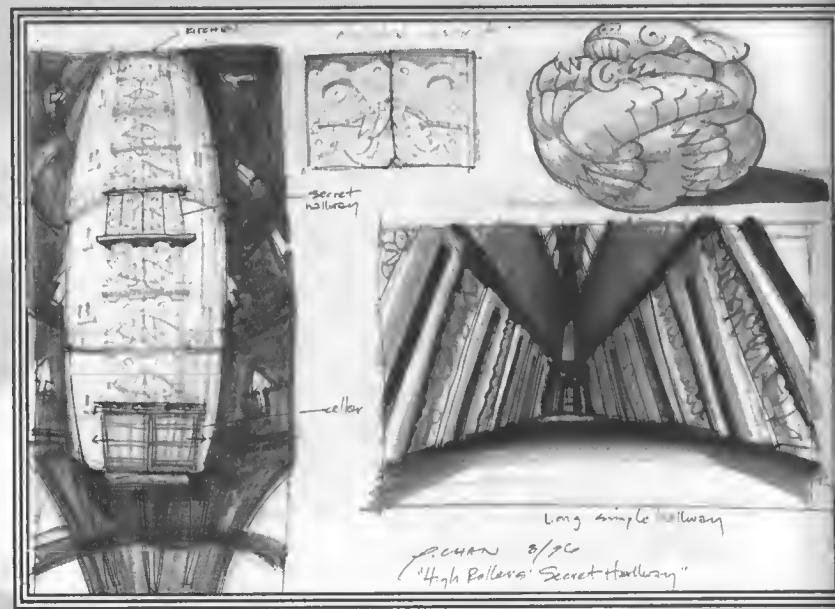


This is the original design for Hector's penthouse, a locale that didn't make it into the final cut.



Yep, it's Don Copal. He's just trying to do his job.

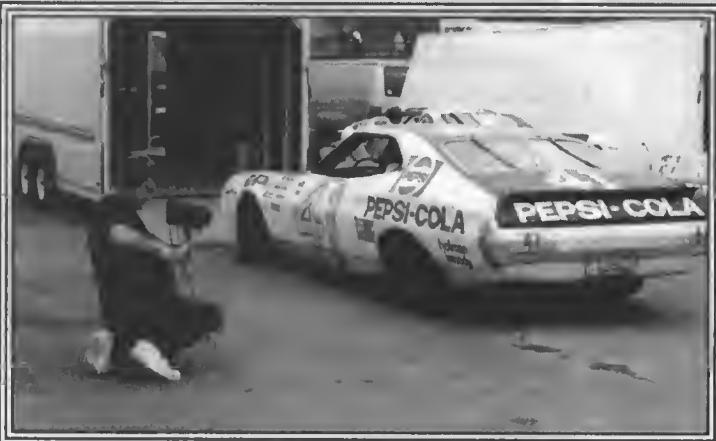
These are some early versions of the secret room where Manny finds the suitcase.



Toto's Place is a far cry from the mall's trendy piercing booth.



This early take on the Seabees is much scarier than the final version.



Sound effects technician Nick Peck records the sounds of the Bone Wagon at Sears Point Raceway.

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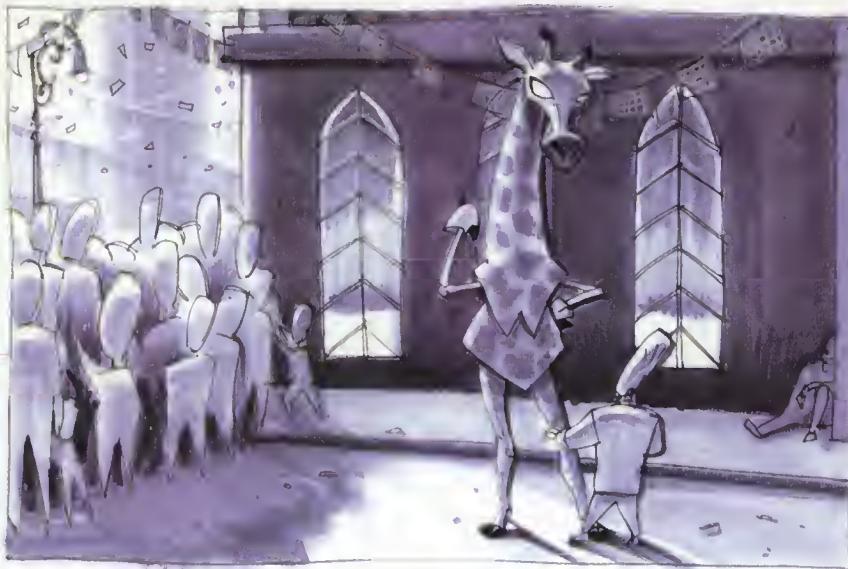
**W**

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**Z**

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At the festival, Manny talks to a woman in a giraffe costume who won't make it into the final game.

P. CHAN  
Tim's Dead Game  
#118  
7.10.96



This is an early sketch of the river of tar and flaming demon beavers located in the Petrified Forest.

P. CHAN  
Tim's Dead Game  
#142 T. Burns Rock  
6.12.96



Here's an early take on the tree-pump clearing in the Petrified Forest.



This is a design sketch for Rubacava's elite nightclub.

A street in El Marrow during the Day of the Dead Festival.



These details of the Blue Casket Kitchen include the schematic for a tabletop hookah.



Some design features have changed, but the Calavera Café's chic, sophisticated spirit remains the same.

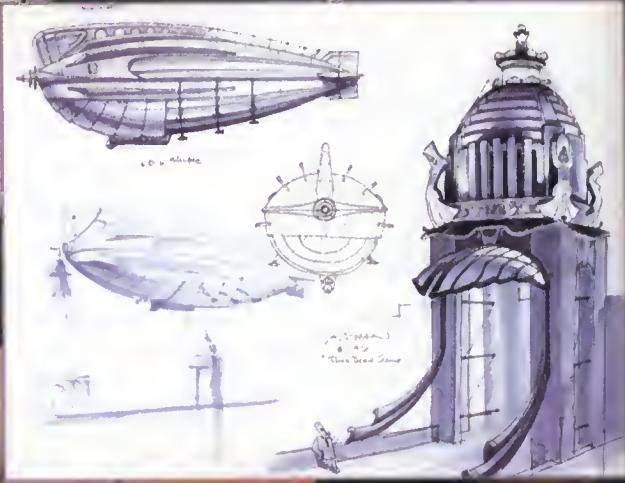


Here's a different interpretation of the tree pump, this time with a frantic Glottis attached.

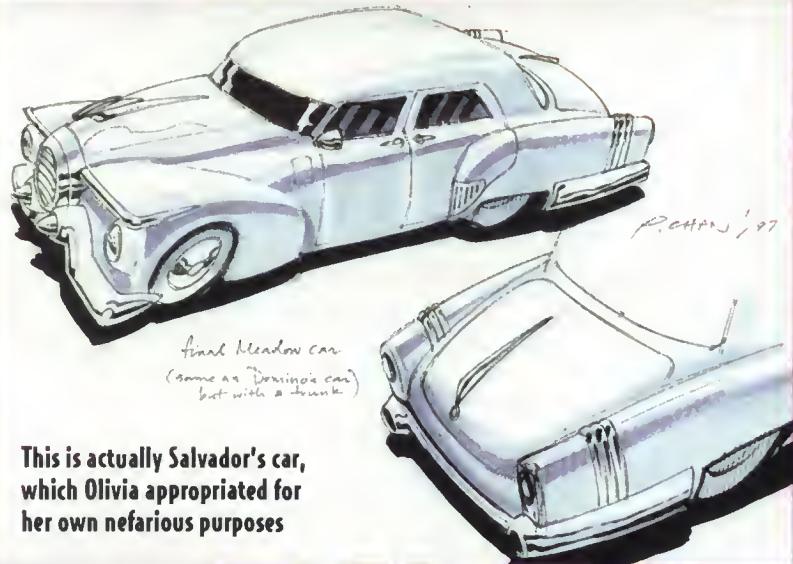


Dom's instructions to the architect for his office at the Edge of the World must have been, "Stylish, yet incredibly intimidating."

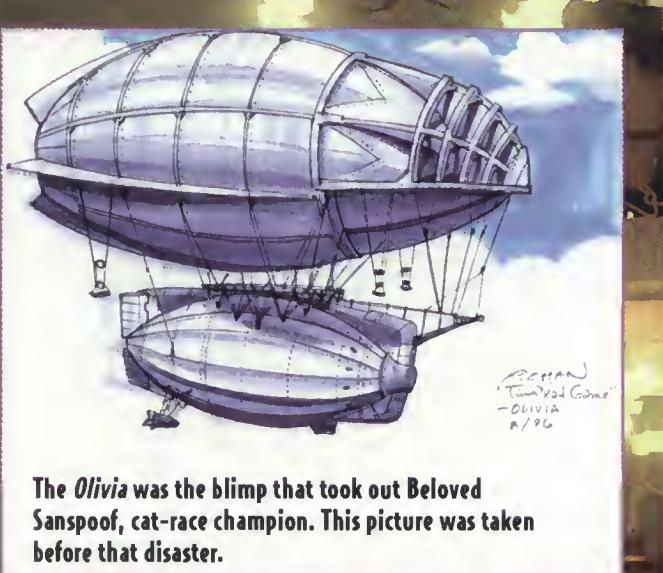
An early look at the Security Station and the blimp shuttle to the Land of the Living.



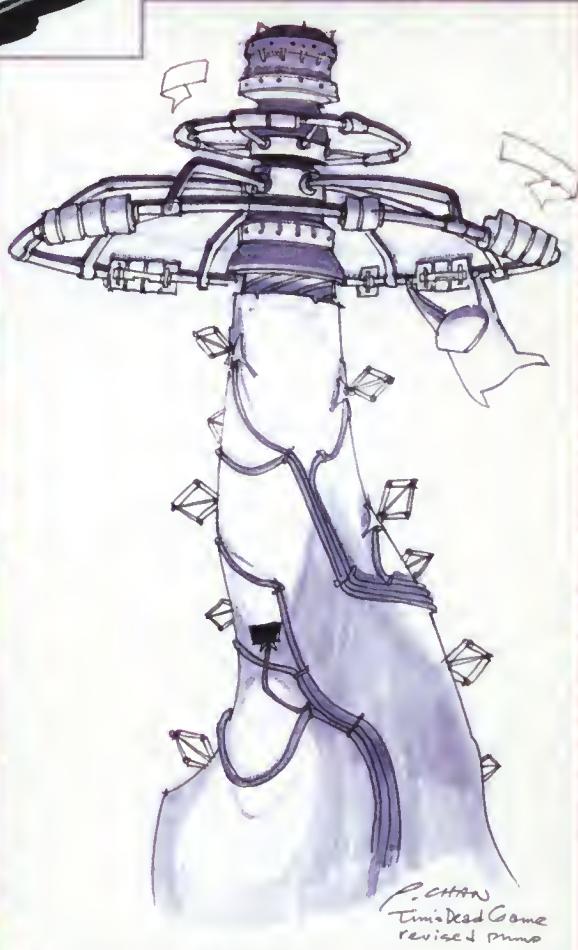
Manny's Office was the first set completed in the game, and it still looks very much like the original sketch.



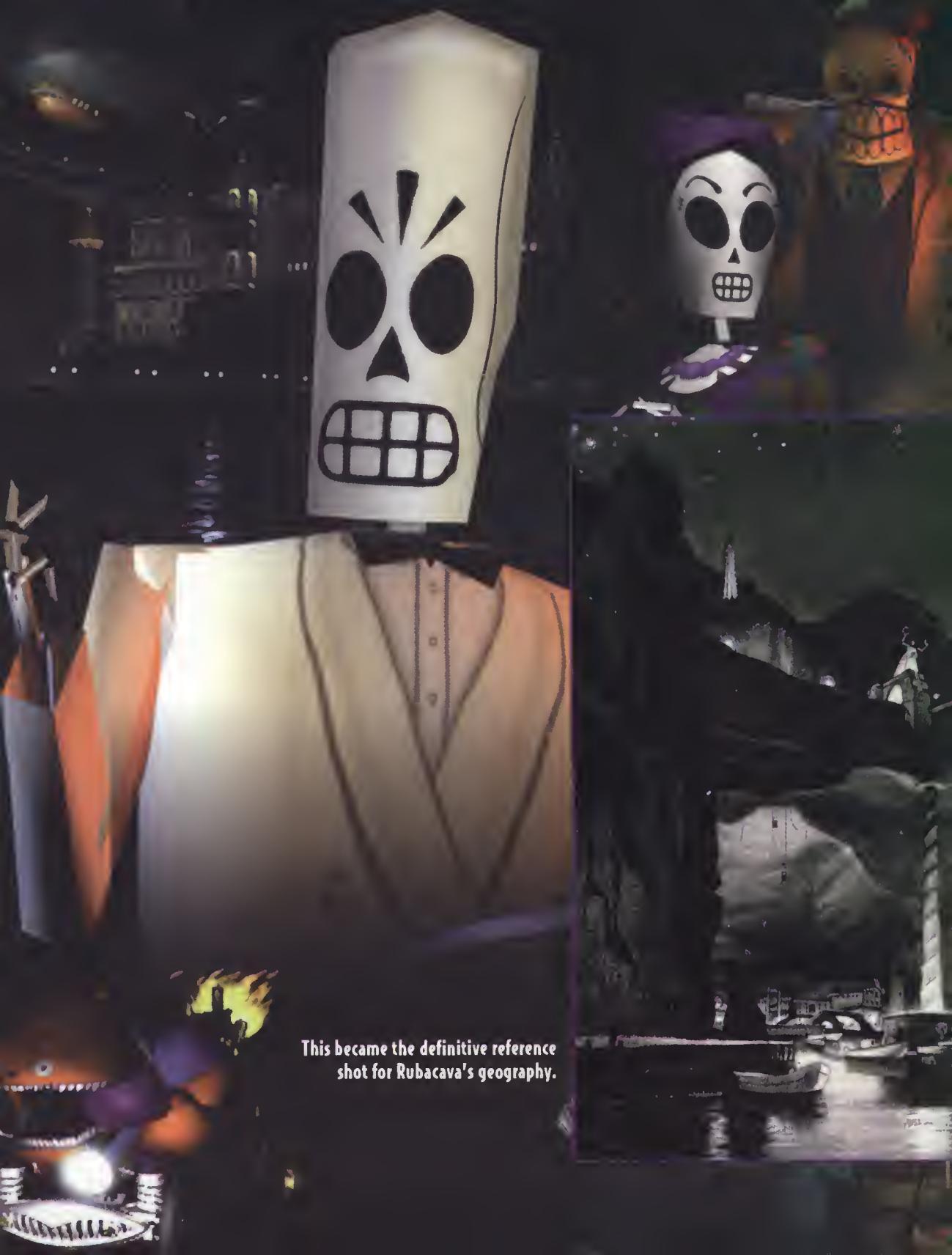
This is actually Salvador's car,  
which Olivia appropriated for  
her own nefarious purposes



The Olivia was the blimp that took out Beloved Sanspoof, cat-race champion. This picture was taken before that disaster.

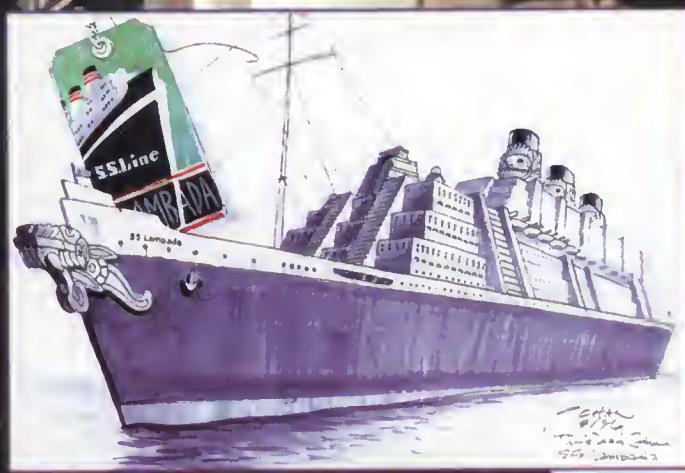


Here's one more take on the tree pump.



This became the definitive reference shot for Rubacava's geography.

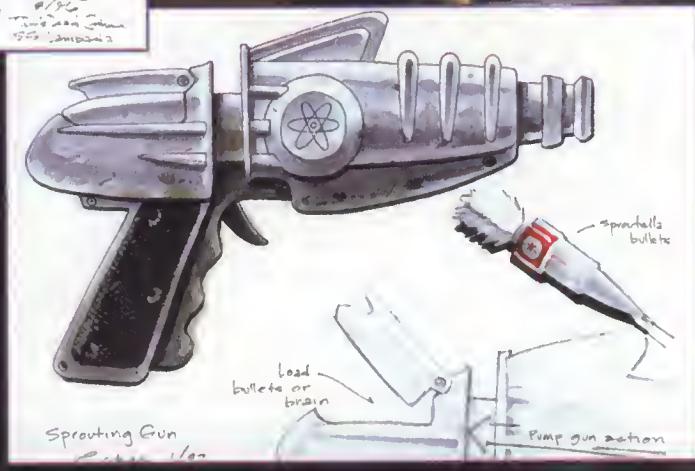


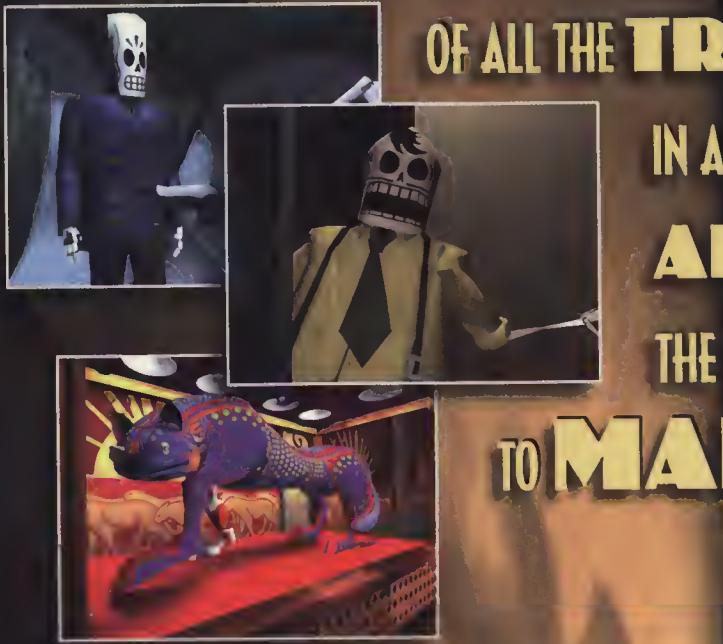


This was the *Lambada* in her glory days, pride of the fleet.



Here's how to build a sprouting gun of your very own. Now if you could only find some Sproutella ....





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